Ral-gcig-ma

The Evolution of a Goddess as the Human Mind's Creation

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Contents

The Ral-gcig-ma

> Age cannot wither her, nor custom stale
> Her infinite variety
>
> (Shakespeare, *Anthony and Cleopatra.* (II.ii.238)
>
> Goddess and maiden and queen, be near me now and befriend me
>
> (Swinburne, *Hymn to Proserpine*)

The world in which we as its experiencers live and, according to rDzogs-chen (holistic-intuitive) thinking,[1] participate in its shaping, is not only full of sounds and colors and sentiments of quietness and fury, but also, similar to us, being embodied men and women, full of male and female beings, gods and goddesses, visualized as boisterous and fierce.[1] Amongst them one of the most fascinating and intriguing female beings is the "Glorious self-originated Queen" (*dpal-ldan rang-byung rgyal-mo*), more commonly known by Her descriptor *ral-gcig-ma,* the Tibetan rendering of the Sanskrit word Ekajaøâ or Ekajatî "She who wears Her hair bound into a single topknot."

As the Glorious self-originated Queen She says about Herself:[2]

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[1] On the precise meaning of the term *rDzogs-chen* see the following "Insert."

[2] *Za-byed spyang-rgyal nag-mo*. 23: 32b:

he nga ni dus-gsum thams-cad-du
nga-yi thugs-rje rgyun-mi-chad
nga ni bde-gshegs sbyor-sde-mo
dam-tshig-can-gyi dgra 'dul-ma
nga ni rnal-'byor sgrub-sde-mo
dam-tshig nyams-pa'i srog gshed-mo

nga ni rang-byung rgyal-mo ste
nga ni nga-las byung-ba yin
thams-cad nga-yi sprul-pa yin
dkar-mo sku-yi sprul-pa yin

He! I [exist] throughout the three aspects of time [in such a manner that]
My suprasensual concern [for the world] (is) an uninterrupted stream;
I am the leading force to [set the aspirants] on the way to link themselves with happiness;
I subdue the enemies of those who keep their commitments;
I am the leading force to [make the aspirants] link (themselves) to the zero-point energy of the creative vacuum (*rnal-'byor*);
I am the one who executes those who have failed in their commitments.

I am the Self-originated Queen (*rang-byung rgyal-mo*) [which means that] I have originated from myself;
Each and every thing (*thams-cad*)[3] is my phasma (*sprul-pa*).[4]
White is the phasma of (my) corporeity (*sku*);
Maroon is the phasma of (my) voice (*gsung*),
Black is the phasma of (my) spirit (*thugs*),
Yellow is the phasma of (my) capabilities (*yon-tan*),
Red is the phasma of (my) concerned actions (*phrin-las*).
Since all of these are me
My phasmata cannot be encompassed by representational thinking.

My name (*ming*) is anything that glorifies (*grags*);
My concerned actions (*phrin-las*) effectuate each and every task (*thams-cad byed*).

If (you) want to eradicate the root of "whole" (*kun*)
Look [deeper] at me-in-my-beingness (*nga-nyid*) [that like the whole] is me (as) each and every thing (*thams-cad*)
Thoroughly grasp (*gzung-bar gyis*) me-in-my-beingness.[5]

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smug-mo gsung-gi sprul-pa yin
nag-mo thugs-kyi sprul-pa yin
ser-mo yon-tan sprul-pa yin
dmar-mo phrin-las sprul-pa yin
de-dag thams-cad nga yin-pas
nga-yi sprul-pa bsam-mi-khyab

nga-yi ming ni cir yang grags
nga-yi phrin-las thams-cad byed

kun-gyi rtsa-ba gcod 'dod-na
thams-cad nga yin nga-nyid ltos
nga-nyid yongs-su gzung-bar gyis

[3] There are two words usually rendered as “all.” Of these *thams-cad* has the meaning of itemizing and thus refers to a totality that can be assembled and disassembled. It contrasts with *kun* that has the meaning of inclusiveness and refers to a holon or, in abstract terms, wholeness.

[4] A phasma is an extraordinary appearance of a brilliant light in the sense that the appearance is this brilliance.

[5]F This stanza seems to be incomplete. There is the contrast between *kun* and *thams-cad* (as explicated in note 4). But this duality is to be “grasped thoroughly by me-in-my beingness” (*yongs-*

As is so often the case, what at first glance seems to be a straightforward statement, on closer inspection turns out to be a densely packed disquisition. There is, by way of preamble that contains both a promise and a threat, a reference to commitments which the omnipresent experiencer will have to keep. If he does so, he will be aided by Her on his journey through life, but if he forsakes them, he will be undone by Her. Commitments are of two kinds. Those of an "ordinary type" (*thun-mong*) run into hundreds and thousands. Those of a "special type" (*khyad-par-can*) can be summed up in the single commitment to be true to one's triune, basically spiritual nature. Forsaking one's commitments, ordinary or special, is tantamount to becoming a total failure. In a beautiful simile this undeniable fact is expressed in the following two lines:[6]

> Like a palm tree, with its crown cut off,
> Will not bear fruit, but wither away.

Then there is the emphasis on Her being the "Self-originated Queen impression is that of light." This epithet of being "self-originated" has been the topic of a lengthy hermeneutical exegesis by Padmasambhava. Its overall impression is one of light radiating in various hues in which Her inner dynamic is visibly and feelingly experienced by the experiencer as an integral aspect of a symbolic *re*-creation of one's anthropocosmic world.

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su gzung-bar gyis) This "me-in-my-beingness" (*nga-nyid*) is the third factor that distinguishes rDzogs-chen logical thinking from customary logic insisting on the *tertium non datur* axiom. Unless the *yongs-su* intimates the ternary character, the *gzung* (the apprehendable) contrasts with the *'dzin* (the apprehending), which together mark the subject-object dichotomy.

[6] *sPu-gri ya-ma*, 23: 3b-4a:

> *dper-na ta-la mgo bcad bzin*
> *'bras-bu med-cing rag-pa 'gyur*

It is not that this queen (who is no one else than us in our spirituality) *has* a body that, as tradition likes to tell us, is opaque. Rather, She *is* a body that by its brilliance makes us blind to what lies behind this light. Once we turn away from this light, which means that our ordinary seeing gives way to another kind of seeing, we open ourselves up to another kind of seeing, a different kind of light, halfway between the white brilliance of Her/our corporeity and the dark blackness of Her/our spirituality whose hidden light is far richer and superior to our corporeity's whiteness. Poets have always been aware of light in darkness, and only in recent years have physicists caught up with their insights.

In-between the visible white brilliance of Her/our corporeity and the invisible, the dark ("black") mystery of Her/our spirit there is the sombre timbre of Her/our voice, "seen" as vibrating in a maroon color.[7]

Yellow, because of its association with gold and the latter's implication of wealth, is an appropriate color for the richness of Her/our capabilities.

The color red poses a problem. Usually, red is the color of passion, ardor, fervor and what is commonly understood by love, but here the color red is not related to these moods and sentiments. Rather, it characterizes the self-originated queen's and, by implication, our concerned actions that, according to their traditional interpretation, spell quietness, spread bounteousness, radiate power, and display sternness. The solution to the color poblem is to be found in Her suprasensual concern (*thugs-rje*) for all and everything

[7] In the context of Her visibility the color maroon has the added connotation of clotted blood.

that makes up our experienced universe and finds its expression in Her concerned actions on behalf of each and everyone as needed. At the danger of being misunderstood because of our deep-seated association of the color red with passion and carnal desire, Her suprasensual fervor or love expressing itself in concerned actions is neither physical nor mental for the simple reason that it is non-egological, which is to say that it is neither egocentric nor logocentric.

This understanding leads to the "admonition" at the end of the above quote. From the perspective of wholeness we are the Feminine (as much as we are the Masculine). In view of our inability to grasp wholeness and our tendency to mistake any of our limitations for wholeness, we actually fragmentize ourselves, identifying ourselves with any fragment we speak of in terms of an "I" (*nga*). There is nothing wrong with speaking of ourselves in terms of an I. Actually, we cannot do otherwise, but we can take a closer look at this I and, in so doing, ask ourselves what does this "I" (*bdag-nyid*) mean and what is the force that crystallizes into the "I." Eventually we will come to an understanding of its beingness as a truth that is not a correspondence with something egologically graspable and manipulatable, but a challenge.

One final word of caution. In our culture that is primarily based on a binary logic of opposites, we have not only taken the differentiation into men and women for granted and raised it to a level of metaphysical absolutes, but have even gone so far as to identify masculinity with activity and rationality, and femininity with passivity and emotionality. To make matters worse, in following Plato's well-known misogyny which he shared with his Greek contemporaries and

which was given the nimbus of “scientific” truth by Aristotle’s pseudo-scientific rubbish, we have come to judge the masculine to be good and the feminine to be evil. Not only did Aristotle’s marriage to the medieval Church, already tainted by the early Church Fathers’ preoccupation with sex and their pathological fear of anything feminine,[8] plunge Europe into intellectual darkness where it rotted for centuries, the after-effect of this disastrous marriage is still felt today and vociferously propagated by individuals and organizations having a vested interest in it.

It may come as a shock to learn that none of these misconceptions, reflecting a static view of the cosmos and man in it, apply to Buddhist rDzogs-chen thinking that bases itself on a ternary logic. Its insistence on the number three is detectable even on the social-cultural level. There is the conspicuous duality of men and women, but there is a third social element: a "neither" (*ma-ning*), similar to natural hermaphrodites and man-made eunuchs who in imperial China were a powerful group to be reckoned with.

With the rDzogs-chen thinkers’ holistic and pre-eminently psychological-practical, rather than socio-political interests, the *ma-ning* group was seen differently by being put into a psycho-biological framework of extracting the nutrient (*bcud-len*) from the elemental force (*’byung-ba*) “wind” (*rlung*), one of the five that in their impure-opaque aspect constitute our psychosomatic body, as detailed by Klong-chen-rab-‘byams-pa:[9]

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[8] See the deeply probing study by Joyce K. Salisbury, *Church Fathers and Independent Virgins.*

[9] *Rigs-lnga’i bcud-len bdud-rtsi’i thigs-pa* [in: *mKha’-‘gro yang-tig*, part 3] columns 312-314:

de-nas rlung-gi bcud-len ni
mngon-shes rdzu-‘phrul skye-ba ste
rnal-‘byor-pa-yis bsgrub-pa’i phyir

Now, extracting the nutrient from the elemental force
"wind" means
The birth of prescience and magic powers,
In order that a visionary may realize these
They are going to be discussed here.
The upward-moving (*gyen-rgyu*) and the downward-moving (*thur-sel*) and the self-same abiding-movements (*mnyam-gnas*) "wind" are separately termed masculine (*pho*), feminine (*mo*), and neither (*ma-ning*), and (as such) are stern, gentle, and self-same abiding. In order that the red *las-kyi rlung* (the karmic blundering of the vibrational energy) may be refined into the *ye-shes-kyi rlung* (the orginary awareness vibrational energy) one has to actively image the sequence of (the phases of) the vibrational energy with reference to the four seasons. The cold winter, the season of water, one has to image the "fire" vibrational energy that is red and warm. The mucous spring, the season of earth, one has to image the "wind" vibrational energy as being together with the growing scattered green .The hot summer, the season of "fire," one has to image as the white and cooling "water" vibrational energy. The harvesting autumn, the season of "wind," one has to image as the "earth" vibrational energy, as leisurely gentle and yellow.
Furthermore, while being comfortably seated, after having taken refuge and raised one's mind to a higher level, one should image oneself as the green *las-kyi mkha'-'gro*-(*ma*) ("the karmic intrapsychic force"), holding in

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'di-nyid-du yang bshad-par-bya
de-la gyen-rgyu thur-sel mnyam-gnas gsum ni/
pho mo ma-ning-gir dbye-bas te/ drag-pa dang/ 'jam-pa dang/ mnyam-par gnas te/ las-kyi rlung dmar-nas ye-shes-kyi rlung sbyang-ba'i phyir dus-bzhir rlung-gi rim-pa bsgom-pa ni/ dgun grang-ba chu-yi dus-su me'i rlung dmar-zhing dro-ba gzung-ngo// dpyid bad-kan sa'i dus-na rlung-gi rlung skyed cing 'thor-ba ljang-khu mnyam- [313]*par gzung-ngo// dbyar tsha-ba me'i dus-su chu'i rlung dkar zhing bsil-ba gzung-ngo// ston smin-byed-rlung-gi dus-su sa'i rlung dal-'jam ser-po gzung-ngo//*
de-yang stan-pa-la bde-ba-la 'dug ste/ skyabs-'gro sems-bskyed byas-nas/ rang-nyid las-kyi mkha'-'gro ljang-gu g.yas rgya-gram-gyis yu-ba byas-pa'i gri-gug dang/ g.yon-pa bdud-rtsis bkang-ba'i thod-pa bsnams-pa'i/ 'khor-lo lnga snga-ma bzhin gsal-btab rlung-ro gsum phyung-nas/ rlung rab-tu dal-ba gsum tshur byung-ba ro rkyang gnyis-nas dbu-mar zhugs/ 'khor-lo lnga rgyu-ma phus btab bzhin song/ gsang-ba'i sa ljang-gu ***ha ri ni a****s bskor-ba-la gsaL-stong gnyis-med-kyi ye-shes skye-bar bsam zhing thub-thang re bzung-la phyir dal-bus phyed tsam re gtong-ngo//de-yang bum-pa-can-du bskyil-ba'o//*
de-bzhin-du rlung rab-tu dal-bas phyi-nang-du mnyam-zhing gzung-ba ni/ 'jam-pa ste hkong-seng-can-du sba-ba'o/ de-bzhin-du rlung-gi 'gro-'ong shin-tu dal-bas mi-tshor-ba byas te/ sems gsal-stong-gi ngang-la 'jog-pa ni nam-mkha'-can-du sba-ba ste/ ma-ning zhes bshad-do// de gsum gang byed kyang dus-[314]*bzhi'i rlung*
rjes-'brang-bas/ rlung skyon-med cing ye-shes myur-du skye'o// langs-dus bsngo-ba byas-nas/ lus thams-cad krugs shing gcus te bskor-la mnyam-par bya'o// de-ltar bsgoms-pas lus yang zhing mgyogs-pas rkang mgyogs 'grub/ sems gsal-la dvangs-paa mngon-shes 'grub/ rnam-rtog 'gro-ong chad-pas ye-shes 'grub/ rtag-tu lus sems bde zhing snying-ngo'i don-la reg/ rtsa las-su-rung-bas rdzu-'phrul sna-tshogs 'byung/ rlung las-su-rung-bas mngon-shes dang rdzu-'phrul-la dbang-bsgyur/ mkha'-'gro rang-bzhin-gyis 'du/ dngos-grub sna-tshogs 'byung/ myur-du gdod-ma'i ka-dag gsal-stong-chen-por mya-ngan-las-'da'o// de-yang 'od-gsal dang bsres-nas bsgom-pa ni mchog-tu gces-so// rlung-gi bcud-len dpag-bsam-ljon-shing zhes-bya rdzogs-so

the right hand a dagger by its handle made in the form of a cross and in the left hand a skull filled with nectar, having made the five spin patterns radiate as before and thrown out the three vibrational energy's impurities so that the three vibrational energy's very quiet flow can come thither and from the two channels (*rtsa*)[10], the *ro-ma* and the *rkyang-ma*, enter the *dbu-mA* ("the central channel"). The five spin patterns (as the) intestines become blown up as it were.The green arcane "earth" vibrational energy is to be thought of as surrounded by the phonemes[11] *ha ri ni a* and generating the non-dual radiance-voiding.(*gsal-stong* originary awareness mode (*ye-shes*) and, holding each) feature forcefully, letting it only slowly go. This is to assume the posture of a pitcher (*bum-pa-can*).
Similarly, to image the external and the internal as having become self-same by virtue of the vibrational energy moving very leisurely, means (what is said) to be (its vibrational energy's) gentleness (that is) like a secret hole in a rock (*khong-seng-can*). Similarly, to put (one's) mentation (*sems*) into the reach and range of mentation's radiance-voiding by virtue of the vibrational energy's fluctuation having become imperceptible/intangible in view of its very leisurely moving, means to be the secret of the sky-space-*spatium* (*nam -mkha'-can*). It is (also) spoken of as *ma-ning* ("hermaphrodite").[12] Whichever of these three may be (prominently active, by following up the four seasons vibrational energy, the vibrational energy (itself becoming) flawless, quickly becomes the originary awareness. After having dedicated (whatever positive one has done to the source from which it has originated) after getting up, the whole body may feel troubled and confused, but may be restored to its self-sameness by making circumambulations. By such exercises the body (*lus*) becomes light and speedy [and as a consequence] quick-footedness is achieved. By the mind (*sems*), becoming radiant and of subtle matter (*feinstofflich*) prescience is achieved. By virtue of the fluctuation of dichotomic representational thinking having been terminated originary awareness has been achieved. Forever body and mind happily touch the meaning of Being's core intensity. By virtue of the conduits (*rtsa*) having become workable, various miraculous capabilities originate. By virtue of the vibratonal energy (*rlung*) having become workable, one gains control

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[10] The unitrinity of the [missing phrase], the vibrational energy, and the *in*-formation/self-organization dynamic (*thig-le*) constitute the imaginal process-structure forming the live body. The channels may be "seen" as the body's scaffold set up by the vibrational energy as carrier waves of the *in*-formation/self-organization. Stated differently, a human being creates itself as a human being.

[11] The four phonemes are the proto-patterns of the resonance domains (*rigs*) in the form of a centered four, the center counted as the fifth domain as a genotypic affinity with Being. We are not only luminous beings, but also sonorous ones.

[12] The term "hermaphrodite" is taken from biology where it (i) refers to any plant possessing stamens and carpels in the same flower, and (ii) to any animal possessing both male and female sex organs. This condition is usual in lower animals, but may also occur in some unisexual organisms.

> over prescience and miraculous capabilities, and the *mkha'-gro*s gather of their own (around oneself). Various spiritual realizations come about. Quickly one passes from the tribulations (of this-worldliness) into the primal symbolic pregnance (*ka-dag*), the ultimate radiance-voiding (*gsal-stong chen-po*). This exercise of fusing with the brilliant light is the most important (task).
>
> (The above) completes (the essay entitled) "The wondrous green tree of extracting the nutrient from the elemental force 'wind.'"

After this aside let us return to our main topic. Firstly, the duality of masculinity (as exemplified by the Heruka/Herukas) and femininity (as exemplified by the Khro-mo/Khromîåvarîs) is not a duality of rigidly defined opposites, but a dynamic flow in which the one pole imperceptibly and inseparably fuses with the other pole. In other words, what we come up with is a *process-stucture* in which *structure* because of our genderedness (and for no other reason) tends to be imaged as the masculine Kun-tu-bzang-po/Heruka and *process* tends to be imaged as the feminine Kun-tu-bzang-mo/Khrodh÷Krodhîåvar¥î. If we speak of these images as psychic realties, we have to remind ourselves of the fact that these realities are neither physical-material nor mental-immaterial in themselves. Any attempt to reduce them to these preconceptions is to deprive them of their aliveness and ultimately self-defeating.

Lastly, while *structure* may be said to imply stability ("invariance" as exemplified by our species-specific humanness), *process* may be said to imply movement ("ceaselessness" as exemplified by the creativity in our intuitions, appreciations, thoughts, and even in their misinterpretations as the libidinal-emotional-affective). In a *process-structure* as a unitary phenomenon such as a human being, both components which we then, for descriptive

purposes, analytically call process, on the one hand, and stucture, on the other hand, point back to a common origin. Or, is this "common orgin" just another reductionist figment? Anyhow, this common origin in its very dynamic may be said to be the whole's autocatalysis.

It seems that this idea of autocatalysis has already been realized in a passage that, in addition, spells out the modern idea of fluctuation and its role in the evolution of any living system. As is to be expected, the lengthy passage in question is couched in codes that defy any literal and/or reductionist rendering. The decoding of this passage in its totality is best achieved by dividing it into sections.

The first section runs as follows:[13]

> Since the stuff (of which) the *thig-le,* the *snying-po*, the *byang-chub-sems* (is constituted)
> (Cannot be stated) unequivocally to be this or that, [it so happens that this indeterminacy)
> Evolves by itself into an "excited" state (of a supraconscious ecstatic intensity) and an "unexcited" state (of ordinary mentation). [Once this bifurcation occurs,]
> It lights up as the duality of (one's blundering) activity (*las*) and (one's intuitive) originary awareness modes (*ye-shes*).
> In being outrightly taken in by (one's) unexcited state
> One (is going to) be taken for a *las-kyi ma-mo*.
> One's own mind[14] is very prone to become one's own evil spirit:
> This is the abyss of samsara, a running around in the three world spheres.
> A falling (deeper and deeper) into the ocean of poisonous snakes.[15]

[13] *sPu-gri ya-ma*, 23: 2b-3q:

> *thig-le snying-po byang-chub-sems*
> *ngo-bo* [3a] *'di-'dra ma-nges-pas*
> *rig dang ma-rig rang-byung-nas*
> *las dang ye-shes gnyis-su snang*
> *ma-rig-pa-la mngon-zhen-nas*
> *las-kyi ma-mor gzung-ba yin*
> *rang-sems rang-gi gdon-du che*
> *khams-gsum 'khor-ba'i g.yang-sa yin*
> *dug-sbrul rgya-mtshor lhung-bar 'gyur*

[14] The *rang* in *rang-sems*, like the *rang-gi* in *rang-gi gdon*, is used reflexively, i.e., referring to itself.

[15] In linguistic terms, the last two line form a chiasm, well known in Indian ornate poetry. The "running around" is likened to an "abyss," the "poisonous snakes," jn their wriggling, are likened to

The appositional use of the three key ideas of *thig-le* ("the whole's *in*-formation/self-organization dynamic as the zero-point energy of the creative vacuum"), *snying-po* ("the whole's core intensity")," and the *byang-chub-sems* ("the (mentalistic) whole's thrust into its refinement and consummate perspicacity") is an attempt by language to insist on their flexible, but nonetheless unitary character. The "stuff"/*Wesen* of which they are constituted, is indeterminate as to being either this or that and, precisely because it is not some thing, is best described as a thoroughly dynamic nothingness that by itself through a break in its perfect symmetry evolves into the complementarity of an "excited" and "unexcited" state. Its "excited" state is experienced as a supraconscious ecstatic (ek-static) intensity (*rig-pa*), while its "unexcited" ("not-quite-excited" (*ma-rig-pa*) is so wide-spread and common that it is hardly noted at all. This trend toward an emergent qualitative bifurcation is operative in any experiencer as his or her pre-disposition and ontological background that makes its emergent presence felt in the complementarity of one's blunderings (*las*) and one's originary awareness modes (*ye-shes*). As psychic realities they are envisioned and felt as female daimonic/demonic figures (*ma-mo*) who are as ambivalent and often as eerie as the other psychic realities with whom their omnipresent experiencer interacts, Their qualitative character has been succinctly summarized by Padmasambhava:[16]

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the "running around," and the "abyss" is likened to the "ocean."

[16] *sKu-gsung-thugs-rdo-rje*, 25; 64b-65a:

> *ma-mo thongs-*[65a]*gtod sgrub-pa ni*
> *chos-nyid gzhi'i ma-mo dang*
> *rtogs-pa ye-shes-ma-mo dang*
> *'khrul-pa las-kyi ma-mor 'dus*

The realization of one's negotiations with the female daimonic/demonic figures [in one's psyche depends on the recognition that there are three kinds of such figures]
A wholeness (*seinsmäßig*) daimonic/demonic figure who is the whole's creativity (*chos-nyid*) in giving birth to thoughts and meanings.
An originary awareness daimonic/demonic figure who is the [whole's] understanding/*inner*standing (*rtogs-pa*) [of itself], and
An errancy (*'khrul-pa*) daimonic/demonic figure who is (one's) blunderings (*las*).

Not only is this image of a *ma-mo* expressly stated to be an aspect, if not to say, a synonym of the Ral-gcig-ma,[17] it is immediately after this statement hermeneutically elaborated:[18]

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[17] See for instance *ma-mo E-ka-dza-ti za–byed spyang-rgyal nag-po*, 23: 16b-32b.

[18] Loc.cit.:

ma ni snying-po'i gnas-lugs yin
mo ni 'khor-'das gnas-lugs yin
ma ni ma-bcos kun-gyi gzhi
mo ni gzhi-las cir yang srid
ma ni phyogs-lhung rgya-chad med
mo ni rang-byung kun-gyi gzhi
ma ni snang-srid nga-las byung
chos-nyid kun-gzhi'i ma-mo yin
ma ni chos-kyi sku yin-no
mo ni longs-spyod-rdzogs-pa'i sku
ma-mo kun-gyi yum yin-no
'khor-'das ma-lus 'byung sprul-sku
ye-nas ma-shes ye-shes yin
'byung-lnga phyi-yi ma-mo yin
sha khrag drod dbugs nang ma-mo
rang-sems kun-srid gsang-ba yin
kun-gyi las-byed las-ma-mo
ri-rab srid-pa'i yum-drug-nas
gang rgyu srin-mo la-sogs-pa
gdul-bya rten-gyi ma-mo yin
rtsa-la zhon-nas khrag-la rgyu
don-snying yan-lag dbang-por brgyud
'byung 'jug dvangs-snyigs las-byed-pas
rnam-shes nang-gi ma-mo yin
rang-sems rnam-shes rta zhon-nas
yid rgyud 'gyu dran 'dzin chags-kyis
chags sdang ye-shes las-byed-pas
gsang-ba sems-kyi ma-mo yin
ye-shes-ma-mo dbyings-kyi yum-la rbad
dbyings dang ye-shes gnyis-su med
ma-zad dbyings-kyis ye-shes 'khor
las-kyi ma-mo dgra-la rbad
dgra 'gegs bdun-rgyud rtsa-ba chad
ma-zad bstan-pa'i chos-la gnod
ye-shes-ma-mo skye-ba med

ma (means) the Da-sein (*gnas-lugs*) of (Being's) core intensity,
mo (means) the Da-sein of samsara and nirvana;
ma (means) the uncontrived/unimprovable (*ma-bcos*) ground of wholeness (*kun-gyi gzhi*),
mo (means) any probable existence (*srid*) (deriving) from this ground;
ma (means) (being) without partiality (and) bias
mo (means) the self-originated (*rang-byung*) ground of wholeness;
ma (means) that which lights-up (as the phenomenal) and its (probabilistic) interpretation (*snang-srid*) has originated with me, (for I am the)
ma-mo (who is Being's) creativity (*chos-nyid*, the all-ground (*kun-gzhi*);
ma is the *chos-sku,*
mo is the *longs-spyod-rdzogs-pa'i sku,*
ma-mo is the "Mother" (*yum*) of wholeness [which is to say that)
Samsara and nirvana, without exception elemental forces (*'byung*), are the *sprul-sku.*
Since its pre-beginning (*uranfänglich*) non-(egological) cognitiveness (*ye-nas ma-shes*) it is the originary awareness modes (*ye-shes*)
The elemental forces are the external (*phyi*) *ma-mo*,
Flesh, blood, warmth, and breath are the internal (*nang*) *ma-mo*,
(Anybody's) own mentality/mentation (*rang-sems*) interpreting wholeness is the arcane (*gsang-ba*).
(As the) whole's functioning (she is) the *las-kyi ma-mo* (and)
From the six "Mothers" of the interpreted world with its axial mountain up to
Whatever moves about, the demonesses and so on, (I am)
The *ma-mo* (as) the founding stratum (*rten*) for those who have to be disciplined.
Riding on the conduits (*rtsa*) (I) move (as) the blood.
Continuing as a (concrete) being's (*don*) heart and limbs and sense organs
By functioning as originating and entering the luminous (*feinstofflich)* matter (*dvangs*) and opaque (*grobstofflich*) matter *snyigs*) (I am)
The perception (complex), the inner *ma-mo.*

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las-kyi ma-mo 'gag-pa med
ma-mo'i rigs te bsam-mi-khyab
phyi dang gsang-ba'i ma-mo-nas
nges-pa don-gyi ma-mo dang
dbyings-kyi ye-shes ma-mo dang
phan-gnod phyi-yi ma-mo dang
phan-gnod nang-gi ma-mo dang
phan-gnod gsang-ba'i ma-mo dang
sprul-pa dam-tshig ma-mo-rnams
rtsa-la gnas shing khrag-la rgyu
rtsa-[65b]*rlung ma-mor zhal-'ches dang*
sha-za khrag-'thung srog-la gcod
bkrag-mdangs 'phrog cing dbugs-rngub-pas
pho-nya thod-gtong ma-mor byas

(Anybody's) own mentality/mentation riding on the perception (complex) (*rnam-shes*) as its horse
By settling as the (egological) mind (*yid*) through its (preceding subliminal phases of) its quivering (*'gyu*), (metabolic) memory (*dran*), and subjective apprehending (*'dzin*) (and)
By functioning as (desire-)attachment (*chags*), (irritation-)aversion (*sdang*), and originary awareness modes (*ye-shes*) (I am the)
Arcane, mentality/mentation *ma-mo* (*sems-kyi ma-mo*).
(As) *ye-shes-ma-mo* (I) animate the "Mother" (who is the dimension of meanings stored and in *statu nascendi*) (*dbyings-kyi yum*).
(This) dimension and (its) originary awareness (modes) do not constitute a duality, (rather),
This inexhaustible dimension surrounds itself with originary awareness modes.
(As) the *las-kyi ma-mo* (I) animate enemies (and)
Promote the [growth of the] root of the seven lines of enemies and obstacles (and)
Harm the inexhaustible teaching.
The *ye-shes-ma-mo* has nothing to do with the birth (of what is perishable) (*skye-ba med)*,
The *las-kyi ma-mo* has nothing to do with the cessation (of what is perishable) (*'gag-pa med*).
The lineage of the *ma-mo*(s is incomprehensible (by rational thought).
Beginning with the external and the arcane *ma-mo*(s)
The certainty-*qua*-existential-reality (*nges-pa don*) *ma-mo* and
The *dbyings-kyi ye-shes-ma-mo* and
The benefitting as well as the harming external *ma-mo*(s) and
The benefitting as well as the harming internal *ma-mo*(s) and
The benefitting as well as the harming arcane *ma-mo*(s) (and)
The phasmata (*sprul-pa*) as well as the commitment (*dam-tshig*) *ma-mo*(s)
Abiding in the conduits move with the blood.
By judging the conduits and the vibrational energy (*rtsa-rlung*) as *ma-mo*(s) [they become]
Flesh-eating and blood-drinking forces that cut off (anybody's) vitality,
By stealing (anybody's) lustrous complexion and [his] inhaling and exhaling
The messenger (*pho-nya*) is made a dispatching *ma-mo.*

Certainly, this hermeneutical exegesis is unparalled in its succinctness that is yet enormous in its scope, as may be gleaned from the retention of the many Tibetan technical terms, signposts to watch, so as not to fall into the trap set up by language that makes us assume a duality (*ma* and *mo*) where there is none (*ma-mo*).

There is, first of all, the *gnas-lugs* as Being's core intensity (*snying-po*), where Being has the dual connotation of Being-in-its–beingness, the first symmetry break in Being-*qua*-wholeness and to Martin Heidegger's (1889-1976) *Da*-sein/Dasein and Henri Bergson's (1859-1941) *durée* ("duration"). Related to the word *snying-ga,* meaning any living being's "heart," we might speak of *snying-po* as the "heart of the matter," nicely linking up with samsara and nirvana's Dasein-duration. In so doing, however, we have lifted the heart out of its physical-anatomical setting and raised it to the level of feeling in the sense of utter joyousness (*dgyes-chen*), a mental-spiritual quality. As such it gains in width (*mkha'*) and depth (*klong*). And so we are told:[19]

[19] *Ma-mo snang-srid thig-le rgyud*, 23: 261ab:

ma ni dgyes-chen rtag-pa'i mkha'
mo ni bde-chen longs-spyod klong
ma ni rtag-chen g.yung-drung mkha'
mo ni chags-byed byang-chub klong
ma ni sku-gsung-thugs-kyi mkha'
mo ni lus-ngag-yid-kyi klong
ma ni rgyal-ba kun-gyi mkha'
mo ni 'gag-pa-med-pa'i klong
ma ni thabs-mchog gdod-med mkha'
mo ni shes-rab chags-med klong
ma ni nam-mkha'i dbyings-nyid mkha'
mo ni sems-kyi sems-nyid klong
ma ni chos-kyi chos-nyid mkha' [261b]
mo ni bde-chen bha-ga'i klong
ma ni sku-bzhi bde-chen dbyings
mo ni rnam-shes hûà-chen 'bar

ma - the (expanding space-like) width of perpetual, utter joyousness,
mo - the (swirling centering) depth of the enjoyment of utter happiness;[20]
ma - the (expanding space-like) width of the utter perpetuity[21] (that is) the g.Yung-drung[22]
mo - the (swirling centering) depth of the refinement-*cum*-consummation[23] (that) effects morphogenesis-*cum*-attachment;[24]
ma - the (expanding space-like) width of corporeity, voice, and spirit/spirituality,
mo - the (swirling centering) depth of body, speech, and (egological-egocentric) mind;
ma - the (expanding space-like) width of the regents[25] (as) wholeness;
mo - the (swirling centering) depth of ceaselessness;
ma - the (expanding space-like) width of the pre-beginning supreme efficacy,
mo - the discriminative appreciative acumen (that is) without atttachment;
ma - the (expanding space-like) width of the very dimension of meanings in the sky-space-*spatium*,

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20 The terms *mkha'* and *klong* are the leitmotifs of Klong-chen-rab-'byams-pa's highly poetical *gNas-lugs rin-po-che'i mdzod* and *Chos-dbyings rin-po-che'i mdzod, respectively.* Ultimately, these terms with their richness of connotations go back to Padmasambhava's *rGyud-kyi rtse-rgyal nyi-zla 'od-'bar mkha'-klong rnam-dag rgya-mtsho klong-gsal,* 1: 122a-135a, where on fols. 133b-134b a lengthy hermeneutial explication is given.

21 There is a tremendous difference between *rtag/rtag-pa/rtag-chen,* here rendered as "perpetual" and "utter perpetuity" and *rtag-mtha'*. The former three terms are used as either adjectives or nouns according to our categories and have an ontological character. The term *rtag-mtha'*, like its opposite *chad-mtha'*, is an ontological limit term. Both mean "eternity *a parte ante"* and "eternity *a parte post,*" respectively.

22 Though usually rendered as *svastika*, this term has been intentionally left untranslated. It is a symbol dating back to prehistory that has become the leading characteristic of the Bön world-view, predating the Buddhist one. It may be said to express the emergence of complementarity, graphically presented as left-turning and right-turning. See its dual representtion in Christopher Baumer, *Tibet's Ancient Religion BÔN*, p. 21.

23 This is a more or less literal rendering of the Tibetan term *byang-chub,* an interpretive rendering of the Sanskrit word *bodhi* meaning "awakening." While our language distinguishes between transitive and intransitive verbs, the Tibetan langauge has a third verbal form that is descriptive of an ongoing "process" that is the omnipresent experiencer himself.

24 In the Tibetan term *chags-byed* the component *chags* has the double meaning of morphogenesis and attachment to this process of our "becoming a human being" (*Menschwerdung*).

25 The five resonance domains (*rigs*) that in their interaction with each other constitute a living organism such as a human being, are under the jurisdiction of regents (*rgyal-ba*) who themselves are subordinate to a higher order*,* wholeness' closure onto itself and as such almost indistinuishable from wholeness. Their domains are spoken of in the following line as "ceaselessness." In other words, each of us is the whole and only part of it and as such participates in the whole's "perpetuity." By contrast, a "king" (*rgyal-po*) is a passing low-level phenomenon or wholeness in misplaced concreteness.

mo - the very thinking's thinking of mentation (as the experiencer's psychic background);
ma - the very creativity in the constructs (that make up what we call our reality),
mo - the (swirling centering) depth of the utter happiness' (locale), the *bha-ga;*[26]
ma - the dimension of utter happiness in the four corporeities[27]
mo - the blaze (that is) perceptions' ultimate *h¨µ¨µûà.* [28]

Negotiation[29] in any sense of the word implies the presence of someone with whom to negotiate, be this in the present context one of the most prominent intrapsychic forces, the *ma-mo* Ral-gcig-ma. This leads us in the first instance to the Ral-gcig-ma's coming-to-presence.

The Ral-gcig-ma's overall epiphany

The epiphany of the Ral-gcig-ma, envisioned and felt as the presence of a *ma-mo* or, on a more intimate level, a so-called "Archetypal Mother" (*yum*)[30] occurs when the omnipresent

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26 The use of this Sanskrit term is quite ambivalent. Its literal meaning is "to allot" in the double sense of the one who allots and that which has been allotted. In Vedic times it was used in connection with the sun god. By extention this allotment was conceived of as luck in love-making as an interpersonal communication, but then, specifically in the Western world, reductionistically identified with the female sex organs

27 The fourth corporeity is the *ngo-bo-nyid-kyi sku*, Being-in-its-beingness, no-thing/nothingness/*Wesen*) envisioned as a corporeity. The other three are the well-known *chos-sku, longs-sku,* and *sprul-sku.*

28 The *chen* in the unusual expression *hûà-chen* serves to indicate that we move in an intrapsychic world that we cannot but express in symbols, phonemes, sememes, and ritual acts.

29 I have borrowed the term "negotiation" from Umberto Eco, *Mouse or Rat? Translatiom as Meootiation.*

30 Although commonly accepted, the terms "archetype" and "archetypal" betray their origin in a static, structure-oriented view of the cosmos with a primordial (*arche*) imprinter (*typein*) at the top. The etymology of these words has been discussed by J. Jacobi, *Complex, Archetype, Symbol*, as quoted in Anthony Stevens, *Archetypes*, p. 47. In the rDzogs-chen process and function-oriented context, "archetypes"
are more like self-organizing force fields.

experiencer feels himself to be called upon and when, in attending to this call, he sensuously takes notice of the presence that has assumed a visible shape.[31] The onset and evolution of this epiphany is described in a plethora of code words as follows:[32]

> Once when I heard [and listened to Being's] voice [resounding throughout my Being, I experienced][33] the "Mother's" spaciousness, the dimension of meanings [that were as yet] pure possibilities, divested of all thematic proliferations and limitations, [closing-in onto itself and constituting the proto-existential] pattern of (my meaning-saturated) humanness as the uniquely creative nucleus of [my concrete existence], [34] and, without its [infinite] size becoming broken up into [finite] regions [constituting themselves as] the pattern of [my] contextualized horizon of possible regions of concern [wih each such region being experienced as] a holon in its own right, [and then] assuming the character of a self-originated messenger in the shape of the [dark] Goddess. Her epiphany was such that there stood before me] a woman of maroon complexion with turquoise eyebrows, baring her teeth [that gleamed in the whiteness of a phasmic shell, [with her hair bound into] a single turquoise topknot on the crown of her head. The uppermost part [or: vertex] of this topknot (*rtse*) was ablaze with the fire consuming the universe at the end of an aeon. From the middle [or: from all around the in-between of the vertex and the base] of this topknot (*sked*) phasmic flashes of lightning were quivering,

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31 *sPu-gri ya-ma*, 23: 1-2a:

> *'di-skad bdag-gis thos-pa'i dus-gcig-na/ yum-gyi mkha' chos-kyi dbyings rnam-par-dag-pa/ spros-pa tham-cad dang bral-ba/ chos-kyi sku thig-le nyag-gcig/ rgya phyogs-su yongs-su ma-chad cing/*
> *longs-spyod thams-cad rang-la rdzogs-pa'i sku/ rang-byung pho-nya lha-mo'i gzugs-su byung-ba ni/ bud-med smug-mo g.yu'i smin-ma-can/ sprul-pa'i dung-gi mche-ba btsigs-pa/ spyi-bo'i gtsug-na g.yu'i ral-gcig-ma/ ral-pa'i rtse-la bskal-pa'i me 'bar-ba/ ral-pa'i sked-nas sprul-pa'i glog 'gyu-ba/ ral-pa'i mtha'-nas khrag-gi ser-ba 'bab-pa/ bud-med smug-mo 'bum-gyi dbus-na 'gying-ba*

32 Words in bracket are intended to render the lapidary, associative style of the Tibetan text into readable English and, concomiatntly, to "decode" the code words without making them lose their experiential character.

33 In the *rNal-'byor dbang-phyug chen-mo Ralg-cig-ma'i rgyud*, 24: 160b, the expression *yum-gyi mkha'* has been replaced by the expression *yum-gyi bha*-ga, which adds a seemingly sexual overtone to the term "spaciousness" (*mkh*a'), but has nothing to do with this reductionous preconception. This text also condenses the expression *chos-kyi dbyings rnam-par-dag-pa* into the grammatically easier *rnam-par-dag-pa'i dbyings*. The expression *rnam-par-dag-pa* intimates that the experience of the meanings (*chos*) that constitute Being's dimension (*dbyings*) are primarily symbolic (*dag-pa*) but lose their symbolic character by becoming thematized in their observability (*rnam-par*).

34 On the indigenous hermeneutical explication of the expression *thig-le nyag-gcig* see Herbert V. Guenther, *Wholeness Lost and Wholenss Regained*, pp. 2, 3, and 8.

> and from the lowermost part [or: from all around the base] of this topknot (*mtha'*) hailstorms of blood were pouring down. In the midst of a hundred thousand women of maroon complexion She nonchalantly looked around.

The first thing to note in this preamble to the Ral-gcig-ma's epiphany is the presence of the experiencer as a listening and visionary participant in Being's self-modifying and selective strategy that works both on itself and its experiencer. There is the "Mother's spaciousnes" as a thoroughly dynamic phase space that, paradoxically, constrains its infiniteness (*mkha'*) by having it move into a certain preferred direction that is us in our finiteness, remaining yet open to infiniteness and as such referred to as the *chos-sku*. This dynamic infinite-finite phenomenon is not some postulated absolute, but, as we would say nowadays, an "emergent" phenomenon that as such carries with it a luminosity that is not so much an appearance *of* it as it is its own lighting-up in multiple potentialities. This lighting-up (*snang-ba*), a kind of symmetry break, is of two kinds:

(1) samsaric, reflecting our lack of understanding/*inner*standing (*ma-rtogs*) of what this lighting-up means, and (2) nirvanic, reflecting our deeply felt understanding/*inner*standing (*rtogs*). Nirvanic lighting-up pertains to the *longs-spyod-rdzogs-pa'i sku* and is of two kinds: (i) the lighting-up of what is the contextualized horizon of possible regions of concern, and (ii) the incentive to do something with the potentialities so having come-to-presence. It is here that the selection principle comes into play. The following quotation shows how the anonymous commentator wants us to understand Padmasambhava's terse statement:[35]

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[35] *dPal Khrag-'thung gal-po*, 19: 21b-22a:

> *snang-lugs 'khor-'das gnyis-su snang*
> *'das-pa longs-spyod-rdzogs-pa'i sku*

(Being's) lighting-up occurs in the duality of a samsaric mode and a nirvanic mode:
On the part of its nirvanic mode (this lighting-up presences as) the *longs-spyod-rdzogs-pa'i sku*,
It cleanses the spiritually advancing individuals[36] of their (intellectual and libidinal-emotional-affective)) obscurations.
(It's like wiping clean and clear) the mirror in which one's face is reflected.

There is still another "closing-in onto itself" to occur and, by virtue of its being a lighting-up, to explicate what is meant by negotiation. This is the image of the "self-originated messenger" (*rang-byung pho-nya*) in the shape of a dark Goddess, the phasmic *sprul-sku* in the hierarchically organized triune structure-oriented world-view. Her specification as "self-originated" (*rang-byung*) is meant to describe Her as one "who is unique" by not being in need of something in order to be complete, and who certainly does not depend on someone or something other. As a "messenger" (*pho-nya*) or "bearer of meaning(s)" this feminine figure has much in common with the notion of angels in theistic religions and with Carl Gustav Jung's idea of the *anima.* Finally, as the dark Goddess (*lha-mo*) this feminine figure is akin to the terrifying Kâlî in Hinduism.

Turning now to the actual epiphany, we notice that the visible, most impressive *pars pro toto* image of this dark woman is that of her hair bound into a single topknot that can be described as having an uppermost, a middle, and lowermost section. Outwardly seen, this hairstyle evokes the idea or image of a cone that, in mathematical terms, is a solid figure generated by the straight lines drawn from a

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sa-pa byang-[22a]*sems sgrib sbyang mdzad*
me-long byad-kyi dkyil-'khor bzhin

[36] The Tibetan term *sa-pa* refers to anyone (*pa*) on the ten spiritual levels (*sa*) of which the first one is of a visionary nature.

fixed point (the vertex) to a circle in a plane not containing the vertex, or the image of a pyramid that, again in mathematical terms, is a polyhedron of which one face is a polygon of any numbers of sides, and the other faces are triangles with a common vertex. Inwardly experienced, this hairstyle is a symbol of the whole's self-geometrization process that, horizontally seen, results in the well-known pattern of a centered four, and, vertically seen, is a regular pyramid, a solid with four equilateral triangles for its faces. In any case, whether "seen" as a cone or a pyramid, this image expresses a living person's triune, hierarchically organized existence such that its "vertex" (*rtse*) can be said to be its creative zero-point energy of its *in*-formation (in the strict sense of the word), that its "sides" or "faces" (*sked*), each having the shape of triangles, can be described as the creative zero-point energy's unfolding into what might be called a person's mental-spiritual dimension, and that its "base" (*mtha'*), forming a regular square, can be said to be that person's actional and orientational dimension of his enworldedness.

Before going into the details of what actually is a highly intense intrapsychic process, it may not be out of place to diagram the Ral-gcig-ma's topknot that visibly (*anschaulich*) sums up this figure's triune dynamic and audibly (*hörbar*) holds the ubiquitous experiencer captive through in-depth appraisals (*ting-nge-'dzin*) - a holding to this figure's tinkling calling. To be precise, a *ting-nge-'dzin* is a blending of a downward ("unfolding") and an upward ("enfolding") moving as well as a releasing (*sgrol-ba*) and a linking (*sbyor-ba*). In other words, *sbyor-ba* presents the *Da*-sein (*gnas/gnas-lugs*) in the specific sense of its own most unique ability-to-be's (*rang-bzhin*) discriminatingly

appreciative acumen principle (*shes-rab*) and *sgrol-ba* presents the *Da*-sein's effectivenes principle (*thabs*) due to its ability to set free what, to use a Heideggerian term, becomes enframed. Diagrammed, the Ral-gcig-ma's topknot appears as in the following figure:

Figure 1:

This "unfolding" may be said to take place through a sequence of space-time structures that from the perspective othe ever-present experiencer may be seen and felt as ambivalent, if not to say, disturbing as to its qualitative character, specifically if the "fierce" (*khro-bo/khro-mo*) aspect takes precedence over the "calm" (*zhi-ba*) one. The "enfolding," by contrast, is felt as a restoration of the broken symmetry whereby the experiencer becomes his own origin and the center of his creative life that always points beyond itself in the sense that it does not correspond to any spatio-temporal reality and hence is and lives in the perpetuity that is not in one's egocentric reach.

In this restoration of the broken symmetry two “standing wave patterns” (*gnas-kyi ting-nge-’dzin*)[37] are involved, of which the one effects the dissolution (*sgrol*) of rigid structures and the other intimates the linking and blending (*sbyor*) with the whole’s meaning-rich dimension. Together these “standing wave patterns” are mentioned in a rather cryptic stanza that declares: [38]

> Through the tetrad of [Her] concerned actions [She] sets free those to be rectified [and transports them] into the dimension (of meanings, stored or in *statu nascendi*) (*dbyings*),
> Acting [as] the glorious inspiriting sustenance (*dpal-gyi gZungs-ma*) [She] blends (*sbyor*) the (creative) zero-point energy (*thig-le*) with the (meaning-rich) dimension.

An elaboration of this terse statement is given in two equally cryptic stanzas of which the first states:[39]

> Having received, in the triangular glorious citadel (*dpal-gyi pho-brang*),
> The most glorious (*dpal-chen*) blood-drinking one’s [Heruka] power,
> Her name also became the glorious (one) (*dpal-gyi*) who (provides) inspiriting-sustenance (*gZungs-ma*),[40]

and the second one declares:[41]

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[37] On the more or less literal meaning of the expression *ting-nge-’dzin* see bove p. 25. The *gnas* in this compound expression is a short form of *gnas-lugs* = *rang-bzhin.*

[38] *sPu-gri ya-ma*, 23: 2a:

> *phrin-las rnam-bzhis gdul-bya dbyings-su sgrol-ba*
> *dpal-gyi gzungs-ma mdzad cing thig-le dbyings-su sbyor-ba*

[39] *Za-byed spyang-rgyal nag-mo*, 23: 30b:

> *gru-gsum dpal-gyi pho-brang-du*
> *dpal-chen khrag-‘thung dbang thob-pas*
> *mtshan yang dpal-gyi gzungs-gcig-ma*

[40] The addition of the numeral *gcig* in-between *gzungs* and *ma* seems to serve a double purpose. On the one hand, it establishes a parallelism with her other appellation of Ral-gcig-ma and, on the other hand, emphasizes Her uniqueness. The word “empowerment” is the traditional rendering of the Tibetan term *dbang* whose meaning is more of the nature of a confirmation that, as we would say, the person can stand on his own feet

[41] *Za-byed spyang-rgyal nag-mo*, 23: 30b:

> *gru-gsum shel-gyi dkyil ’khor-du*
> *rdo-rje-gzhon-nu’i yum mdzad-pas*

In a triangular crystal configuration (*shel-gyi dkyil-‘khor*),
By acting (as) the Adamantine (Ever-)young Mother (*rdo-rje gzhon-nu yum*)
Her name also became the one (who) activates and harmonizes the spin patterns (*’khor-lo rgyas ’debs-ma*.

Taken together, these quotations contain a number of terms that are untranslatable in the widely accepted (reductionist) sense of the word because of the wealth of meanings they embody and the imagery they conjure up.[42] Let us try to elucidate those terms deserving special mention in a systematic manner. There is the frequently used term *dpal* whose general meaning is “splendor,” “radiance,” “grandeur,” “glory,” extolled by the addition of the adjective *chen* to intimate that there could be nothing more glorious.

Wether envisioned as a *ma-mo* or a “Mother” (*yum*) or a goddess (*lha-mo*), the Ral-gcig-ma is always experienced as residing in an environment that is variously called a citadel (*pho-brang*), a crystal configuration (*shel-gyi dkyil-’khor*), and even an eerie (*unheimlich*) locale (*dur-khrod*).[43]

Inasmuch as, from the rDzogs-chen perspective, any resident is inseparable from his residence and, in a certain sense, is his residence, the citadel (*pho-brang*), sometimes also referred to as a fortress (*rdzong*), exhibits the same tripartite hierarchical stratification

mtshan yang ’khor-lo rgyas-’debs-ma

[42] In this respect the deeply probing writings by Unberto Eco are invaluable.

[43] On the exact meaning of “configuration” (*dkyil-’khor*) see the author’s *Mandala and/or dkyil-’khor* [in: The International Journal of Transpersonal Studies, vo. 18, no. 2, 1999, pp. 149-161]. Its specification of a crystal intimates both its transparency and diffraction of rays of light. The usual translation of *dur-khrod* by “cremation ground” may be correct for the Indian environment, where there is plenty of wood. But in places where cremation is not practised, the dead are simply discarded to be devoured by wild animals. These places are quite literally eerie (*unheimlich*) where few people would feel “at home.”

of an external (*phyi*), internal (*nang*), and arcane (*gsang*) layering. Accordingly, we are told:[44]

> A citadel has the three features of being external, internal, and arcane:
> Externally, it is this lighting-up of an area-territory (*yul*) (that is)
> The citadel of the king "Belief in duality" (*gnyis-'dzin)* (by name).
> It is consumed by the fire of "definining characteristics dissipating by themselves (*mtshan-ma rang-grol*)."
> The inseparability of the apprehendable and the apprehending has been "(self-)dissolving since its pre-beginning (*ye-nas grol*).
> Internally, it is these unsullied aggregates (*phung-po*)[45] (that are the) citadel of the king "self-reflexive mentation" (*rang-sems*) (by name).
> It is consumed by the fire of "immateriality-insubstantiality-(*dngos-med zang-ka*).[46]

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[44] *bDud-rtsi bcud-thigs sgron-ma brtsegs-pa*, 2: 326a:

> *pho-brang phyi nang gsang-ba gsum*
> *phyi-ltar yul-gyi snang-ba 'di*
> *gnyis-'dzin rgyal-po'i pho-brang ste*
> *mtshan-ma rang-grol me-yis bsreg*
> *gzung-'dzin dbyer-med ye-nas grol*
> *nang-ltar zag–med phung-po 'di*
> *rang-sems rgyal-po'i pho-brang ste*
> *dngos-med zang-ka me-yis bsreg*
> *lus sems dngos-med gdod-nas dag*
> *gsang-bar rtsal-gyi 'khor-lo gsum*
> *'gyu-ba rgyal-po'i pho-brang ste*
> *'gyu-med blo-'das me-yis bsreg*
> *btags chags zhen gsum ming yang med*

[45] These are the psychosomatic constituents of our concrete being, sullied on their concrete level, unsullied on their imaginal level.

[46] The term *zang-ka,* not listed in any available dictionaries, occurs in the following combinations in the writings of Padmasambhava and Vimalamitra. In his *rGyud thams-cad-kyi rgyal-po Nyi-zla'i snying-po 'od-bar-ba bdud-rtsi'i rgya-mtsho 'khyil-ba*, 3: 19b, Padmasambhava presents this formula:

> *dngos-med zang-ka rang-'khrungs*
>
> Immaterial, insubstantial, self-born (,)

in the *Rin-chen spungs-pa yon-tan chen-po ston-pa rgyud-kyi rgyal-po*, a joint text by Vimalamitra and Padmasambhava, 3: 219a, we read

> *zang-ka ngang-dangs ka-dag*
>
> Insubstantiality, natural (existential) effulgence, symbolic pregnance (,)

and in Padmasambhava's *Rin-po-che spyi-gnad skyon-sel thig-le kun-gsal*, 2: 313b, we find a version that, apart from a lengthy interpolation, tallies with the Thimpu edition vol. 6, p. 231, and the Taipei edition, vol. 55, p. 616 column 6 the following statement

(One's) body and mind, (both) immaterial, have, since their (actual) beginning, been pure-*qua*-symbolical (*gdod-nas dag-pa*).
Arcanely, it is the three rotational patterns of the (whole's) inner dynamic (*rtsal-gyi 'khor-lo gsum*)[47] (that is)
The citadel of the king "Quivering" (*'gyu-ba*) (by name).
It is consumed by the fire of "non-quivering (and) being beyond the scope of the intellect (*'gyu-med blo-'das*),"
There is (for it) not even (any one of the) three names (*ming*): labelling it, attachment to it, and craving for it.(applicable)

---

ka-dag zang-ka chos-sku dri med

Symbolic pregnance, insubstantiality, meaning-*qua*-(one's) corporeity, flawlessness (,)

which is followed by this stanza

snying-po ka-dag blo-yi yul-las 'das
rtsal-zer ngang-dangs zang-thal gdod-nas dag
snying-po rtsal-zer phrad-pas dbyer-med sku
ye-shes sa-zin 'khrul-chod ka-dag rtogs
dgos-pa'i don ni ka-dag zang-kar gnas

(Being's) core intensity (and/or) symbolic pregnance, transcends the domain of the intellect,
(Its) inner dynamic-*qua*-rays of light, by nature effulgent, has, since its (actual) beginning, been pure-*qua*-symbolical.
By (Being's) core intensity meeting its inner dynamic-*qua*-rays of light, (their) inseparability is (one's) corporeity.
(Its) originary awareness modes, having taken up their legitimate dwelling, abolish errancy and understand (through an *inner*standing what is meant by) symbolic pregnance,
The reason is that symbolic pregnance abides in and as insubstantiality.

[47]In the nineth chapter of this work, the above mentioned three editions present a hermeneutical explication of the decisive terms:

ka-dag ces-pa ni ye-nas sgrib-g.yog dang/ bag-chags-kyi dri-ma dang/ ma-rig-pa'i mun-pa dang/ nyon-mongs-pa'i dri-ma dag
dngos-med ces-pa ni sems-nyid-la dngos-kyi gang yang med-pa'o
blo-'das ces-pa ni blo byed-pa-po-las 'das-pa'o
zang-ka ces-pa ni gshis ma-bcos-pa rnal-mar gnas-pa'o/ ma-byas ma-bcos-par sna-tshogs-su byung-ba'o/
dkyil ces-pa ni thig-le gang zhes-pa'o
'khor-ba ces-pa ni rtsal ma-'gag-pa'o

ka-dag means to have, since its pre-beginning, been pure-*qua*-symbolical of the (intellectual and affective) obscurations and concealments, the dirt of the sediments of experiences, the darkness of unexcitability, and the dirt of the libidinal-emotional-affective.
dngos-med means that in thinking's thinking (*sems-nyid*) there is nothing whatsoever of substantiality.
blo-'das means to be beyond the scope of the intellect, a doer.
zang-ka means that one's uncontrived/unimprovable existential reality abides in its stillness; uncreated (and) uncontrived, it originates as a manifold.
dkyil means whatever is called *thig-le* (the *in*-formation/self-organizing principle).
'khor-ba means (its) ceaseless inner dynamic

From among the many descriptors of the whole-*qua*-part or part-*qua*-whole the triangle (*gru-gsum*) is one of the most important symbols. Its importance lies in the fact that, in the words of Michael S. Schneider[48]

A triangle is a statement about relationships and balance.

In Buddhist thinking the triangle occurs as the symbol of three interrelated deliverances (*rnam-par thar-pa*) and as such is something dynamic through and through. The clearest presentation of this triad that once and for all should do away with the "emptiness-babble" in academic as well as certain contemporary neo-Buddhist circles, is offered in the following passage:[49]

This unusual diction is explicated by Klong-chen-rab-'byams-pa in his *Thod-rgal-gyi yang-yig nam-mkha' klong-gsal* [in *Bla-ma yang-tig,* part I], columns 295-296:

de-yang gzhi-yi rtsal gsum ste
ngo-bo'i rtsal ni go-'byed yul
rtog-med nam-mkha'i ngang-nyid-du
rang-bzhin rtsal ni kha-dog lnga
ye-shes rang—gdangs phyed-par shar
thugs-rje'i rtsal ni shes-rig tsam
yul-'byed nus-pa'i[296] *tshul-du shar*
de ni grol 'khrul gnyis-kyi gzhi

The triple inner dynamic of the ground (is as follows):
The inner dynamic of its no-thingness/*Wesen* (*ngo-bo*) is an area-territory providing the opportunity (for things to be);
In the (*Wesen's*) very disposition to (remain open like) the sky/space with no fragmentizing concepts entering
The inner dynamic of its eigenbeing (*rang-bzhin*) (shimmers in) five colors (that has)
Emerged as the diffractions of the originary awareness modes' outward-directed glow.
The inner dynamic of its suprasensual (spiritual) concern (*thugs-rje*) is a mere cognitiveness-excitability (*shes-rig*) (that has)
Emerged in the manner of (having the) capacity to introduce differeniiations in the whole's area-territory.
This is the ground of both dissolving [in Being] and going astray [into mistaken identifications].

The compound *shes-rig* describes the complementarity of Being's cognitive character (as rest) and excitability (as) movement, this complementarity being a unitary experience.

[48] *A Beginner's Guide to Constructing the Universe: The Mathematical Archetypes of Nature, Art, and Science*, p. 44.

[49] *rNal—'byor dbang-phyug chen-mo Ral-gcig-ma*, 24: 170ab:

By dismissing the [notions of] oneness and multipleness
This dismissal of oneness and multipleness is
What is meant by voiding (*stong-pa-nyid*).
Since in it there exists nothing substantial,
It is therefore by virtue of there being no defining characteristics
That one speaks of the nonexistence of defining characteristics (*mtshan-ma-med-pa*), and
Since there is no need to entertain any bias (so much more so as) it exists by itself
It therefore is called the nonexistence of any bias (*smon-pa-med-pa*).
The (above is what is called the) triangle's eigenbeing, (and this is what is meant by
Three deliverances.[50]

Once again the image of a triangle is used in connection with the "Feminine's *bhaga,"* described as having a field character of spaciousness whose dimension is the wealth of possible meanings (*mkha'-dbyings*), as being a configuration having a center and a periphery (*dkyil-'khor*) of a deep blue color, and as being a crystal (*shel*) in its transparency.

In whichever manner this image of a triangle is interpreted by its experiencer as a visionary, it can be safely stated that it intimates the *locale* of the intrapsychic activity, mythopoeically seen (and felt) as the *gZungs-ma* "She who provides inspiriting sustenance". This feminine figure presents what is otherwise spoken of as a person's

---

gcig dang du-ma spangs-pa-yis
gcig dang du-ma-rnams spangs-[170b]*pa*
stong-pa-nyid ces de-la bya
de-la dngos-po'i chos med-pas
de-phyir mtshan-ma med-pa-yis
mtshan-ma-med-pa de-nyid-la
smon-pa mi-dgos rang-la yod
de-phyir smon-pa-med-pa yin
de ni gru-gsum rang-bzhin te
rnam-par-thar-pa gsum-pa yin

[50] It seems that the Indian logicians of the much vaunted Prasangika faction of the Madhyamika philosophers did not understand the above unitrinity. They accepted sixteen "emptinessses" (*stong-pa-nyid*) and turned them into particular existents and, to make matters worse, could not decide on which to settle and display their bias.

discriminatingly appreciative acumen principle (*shes-rab*) that, implicitly, points to its counterpart, a person's efficiency/efficacy principle (*thabs*), imaged and felt as the masculine "blood-drinking" Heruka.

We may now ask, what is precisely meant by the Ral-gcig-ma's dual "principles in the nature of things" or "standing wave patterns," specified as "setting free" (*sgrol*) and "linking" (*sbyor*)? The first thing to note and bear in mind is the fact that these two activities do not imply some sequence, but intertwine in such a way that the "setting free" as the dissolution of the rigid structures into which thinking's thinking (*sems-nyid*) has allowed itself to slip and become the individual's ontic foundation, his mentation (*sems*) with all its emotional and intellectual limitations that hold him captive in the prison called samsara, *eo ipso* entails its "linking" and "blending" with its lost aliveness. In other words, one's enframing, in Martin Heidegger's diction das *Ge-stell*, or one's closure is broken down and the enframed light is allowed to link up with and become transformed into the radiant light of one's *Gestalt* (*sku*) in the sense of its becoming and being the expression and the expressed of thinking's thinking. This is what the Tibetan text has to say about the interplay between "thinking" (thought, mind, *sems*) and "thinking's thinking" (*sems-nyid*): [51]

[51] *Za-byed spyang-rgyal nag-mo*, 23: 19b-20a:

> *khams-gsum thams-cad rang-gi sems yin-pas*
> *sems-nyid ye sans-rgyas-pas khams-gsum yongs-sgrol-la*
> *srid-gsum thams-cad rang-gi sems yin-pas*
> *sems-nyid ye sangs-rgyas-pas byar-med 'bad-rtsol-bral*
> *srid-pa dag-pa'i zhing-du ye sgrol chen-po yin*
> *rgyud-drug phung-por snang-ba yang*
> *rang-gi sems-nyid yin te ye sangs-rgyas*
> *rgyud-drug 'khor-ba'i rtsad-bcad dag-pa'i zhing-du sgrol*
> *rgyud-lnga lam-gyi sgo yang rang-gi sems-yin-pas*

While the three world spheres (*khams*) in their totality are one's own mentation/thinking (*sems*) and
Since this mentation's) thinking's thinking (*sems-nyid*) has been, since its pre-beginning, a process of (darkness)dissipating-*cum*-(light)spreading, the three world spheres are set completely free (in it). [Likewise,]
While the three probabilistic world spheres (*srid*) in their totality are one's own mentation/thinking,and
Since this (mentation's) thinking's thinking has been, since its pre-beginning, a process of (darkness)dissipating-*cum*-(light)spreading, there is nothing for it to do and (stands) free of any endeavors (to do something) [which means that]
These probabilistic world spheres have been the ultimate pre-beginning setting free in the pure-*qua*-symbolical realms.[52]
Even the six life-forms that are (Being's) lighting-up in (concrete) aggregates
Are one's own thinking's thinking and have been since (their) pre-beginning (a state of) (darkness)dissipating-*cum*-(light)spreading.
Since even the gates (through which) the five life-forms (set out on their) way (to spiritual growth) are one's own mentation/thinking, (with its underlying)
Thinking's thinking being (a state of) (darkness)dissipating-*cum*-(light) spreading,
Even (the ways into) evil existences have not existed since (their) pre-beginning
Having been pure-*qua*-symbolical since (their) pre-beginning they are set free in (their) pure-*qua*-symbolical realms.
The (whole's) lighting-up-*cum*-(its) probabilistic (presence) (*snang-srid*) in its totality has been set-free into the *quiddity* of a *ma-mo*.
(This whole) has been set free into the *quiddity* of a *ma-mo,* a *mkha'-'gro-*(*ma*), and the *byang-chub-sems*.[53]
Since thinking's thinking is (the process of) (darkness)dissipating-*cum*-light)spreading (dating back to its) pre-beginning, it has been a setting-free into the *quiddity* in an ultimate sense.

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sems-nyid ye-nas sangs-rgyas-pas
ngan-song lam yang ye-nas med
ye-nas dag-pas dag-pa'i zhing-du sgrol
snang-srid thams-cad ma-mo'i ngang-du bsgral
ma-mo mkha'-'gro byang-chub-sems-su bsgral
sems-nyid ye sangs-rgyas-pas ye-bsgral chen-po yin

[52] The use of the Latin word *cum* is to indicate that the two seemingly contrary ideas do not imply a sequence, the lighting-up *is* the probabilistic interpretation and vice versa, and the *qua* is to mark identity, what is pure is symbolical and vice versa.

[53] The Tibetan language does not distinguish between a singular and a plural. The "in its totality" (*thams-cad*) indicates that there is a pentad of *ma-mo*s, a pentad of female *mkha'-gro-ma*s, each having her male consort, and each human being has his/her *byamg-chub-sems* "the intent on his/her refinement (perspicacity) and consummation," that is, to become whole again.

No less complex and intriguing is the “linking” (*sbyor*). If, as we have seen, the “setting free” has to do with the dissolution of (seemingly) rigid structures and suggests a bottom-top movement, the “linking” looks like a top-bottom movement though not in a mechanistic way, but rather in a manner of seeing with “fresh eyes,” as we might say, that is, seeing qualitatively, not quantitatively. Thus we are told:[54]

> Within the originary awareness modes of the spirit of (any individual who has) gone into (the state of ecstatic [ek-static]) happiness [and is this ek-static happiness] [55]
> (One’s) own originary awareness modes are linked with (one’s) intellect.
> In (Being’s) creativity (*chos-nyid*), the entities (*chos*) of (our reality) in their totality [are linked with Being’s creativity].[56]
> Mentation (*sems*) and thinking’s thinking (*sems-nyid*) are linked in (their) non-duality.
> Efficacy (*thabs*) and critical acumen (*shes-rab*) are linked in (their) non-duality,
> The dimension (of meanings, stored and/or in *statu nascendi*) (*dbyings*) and the originary awareness modes (*ye-shes*) are linked in (their) non-duality.

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[54] *Za-byed spyang-rgyal nag-mo*, 23: 19b:

> *bde-gshegs thugs-ky ye-shes-la*
> *rang-gi ye-shes blo-yis sbyor*
> *thams-cad chos-kyis chos-nyid-la*
> *sems-kyis sems-nyid gnyis-med sbyor*
> *thabs dang shes-rab gnyis-med sbyor*
> *dbyings dang ye-shes gnyis-med sbyor*
> *sangs-rgyas sems-can gnyis-med sbyor*
> *’khor-ba myang-‘das gnyis-med sbyor*
> *phyi-nang snod-bcud gnyis-med sbyor*
> *yul dang dbang-po gnyis-med sbyor*
> *snang-srid thams-cad ma-mor sbyor*
> *ma-mo’i snying-po sems-su sbyor*
> *sems-nyid ye sbyor chen-po yin*
> *de-ltar gnyis-med sbyor-ba-na*
> *de ni ma-mo’i sbyor-ba yin*

[55] The use of the term *bde-gshegs* instead of the more frequently used term *de-bzhin-gshes-pa* (“gone into (and being Being’s) suchness” is rather significant. It introduces a personal element. Such happiness or rapture or ecstasy (ek-stasis) must be experienced. It is quite different from some abstract “suchness.”

[56] The Tibetan text is obviously incomplete. Words in brackets are an attempt to fill the omission.

An *erlichtet* person (*sangs-rgyas*) and a common person (*sems-can*) are linked in (their) non-duality.
Samsara and nirvana are linked in (their) non-duality.
The external and internal (*phyi-nang*), the (world as) container and (the living beings as) the elixir (in it) (*snod-bcud*) are linked in (their) non-duality.
The (objective) domains (*yul*) and the (subjective) sensory organs (*dbang-po*) are linked in (their) non-duality.
The phenomenal and the probabilistic (*snang-srid*) are linked in the *ma-mo*.
The *ma-mo* (as) the (Being's) core intensity (*snying-po*) is linked (with any belng's) mentation (*sems*).
Thinking's thinking (*sems-nyid*) is linked with (Being's) pre-beginning (*ye*).
When such linking into non-duality (occurs)
This is *ma-mo*-(ic) linking ..

Dissolving (*sgrol*) rigid structures that tend to fragment the individual, and restoring (*sbyor*) the lost unity and integrity of the individual are the two most deeply felt workings of the supraordinate guiding image that, in its unifying intensity, is so aptly summmed up in the stylish image of this force's hair tied up in a single topknot that became this *ma-mo's* name, Ral-gcig-ma.

The Ral-gcig-ma as Nature in all Her moods

Our word "nature" (with or without a capital letter) has had quite a checkered history and in its split into *natura naturans* and *natura naturata*, in all likelihood, goes back to a commentary on Aristotle's *De caelo* (I 1 268a 19) by Averroes (Ibn Rushd) (1126-98 CE), where the concept of the *natura naturata* as the universe in its created relationship to God (*natura*), was differentiated into a *primum causatum* and a *prima causa* (according to the Franciscan Saint Bonaventura, (circa 1217-79 CE), *natura aeterna*). The same differentiation as God's *ungenatûrte natûre* und *genatûrte natûre* is made by the German Dominican mystic Meister Eckhart (aka. Eckehart von Hochheim (circa 1260-1327 or 1328), as "each particular thing as being something conditioned and the system of all conditions" by Baruch de Spinoza (1632-77 CE), and, lastly, by Friedrich Wilhelm Joseph v. Schelling's (1775-1854 CE) idea of the *natura naturans* ("*nature naturing," "nature nurturing"*) as "the absolute cognitive act as such" ("*der absolute Erkenntnisakt selbst"*) that because of the identity of its formative power with the creative mind becomes closest to the Buddhist holistic thinkers' idea and image of the Ral-gcig-ma.

In a kind of summary statement we are told:[57]

> She rules over the four seasons and inscribes
> on all beings what is to befall them.[58]

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[57] *sPu-gri ya-ma*, 23: 2a:

> *nam-zla dus-bzhi-la dbang-bsgyur zhing/ skye-'gro khram-la 'debs-pa/ 'jig-rten gtso-mo dbyings-kyi Ral-gcig-ma zhes-bya ste/ 'khor zhi-ba'i las-byed ma-mo bzhi dang/ rgyas-pa'i las-byed ma-mo bzhi dang/ dbang-gi las-byed ma-mo bzhi dang/ drag-po'i las-byed ma-mo bzhi ste*

She is known as the perishable world's principal force and the (meaning-rich) dimension's queen, Ral-gcig-ma.
Her entourage are the four intrapsychic forces (*ma-mo*) concerned with serene (*zhi-ba*) activities,
The four intrapsychic forces concerned with (bounteously) expanding (*rgyas-pa*) activities,
The four intrapsychic forces concerned with compelling (*dbang*) activities, and
The four intrapsychic forces concerned with stern (*drag-po*) activities.

According to the four seasons She takes up residence in different localities where She teams up with their respective rulers and assumes different names:[59]

During the three months of spring, together with the sixteen intrapsychic femininities [60] She sojourns in eerie (burial/cremation) grounds (*dur-khrod*) where She searches for flesh and blood as food. She inscribes on the living beings what is to befall them. She is, (in this instance) referred to as E-ka-dza-øî-ma ("She who wears Her hair bound into a singl").[61]

During the three months of summer She lives in the sky (from where) She intensifies the brilliance and luster of flowers and sentient

[58] "Inscribes on all beings what is to befall them" is a free rendering of the Tibetan phrase *khram-la 'debs-pa.* This image is taken from the traditional Chinese penal code, according to which a person's crime and name was written on a wooden board that the culprit had to wear for all to see.

[59] *sPu-gri ya-ma*, 23: 2a:

las-byed ma-mo bcu-drug dang thabs-gcig-tu bzhugs-nas
dpyid-zla gsum-la dur-khrod-na bzhugs-nas
sha-khrag-gi zas tshol [sic!]/ *skye-'gro khram-la 'debs-pas/ E-ka-dza-ti-ma zhes kyang bya*
dbyar-la gsum-la nam-mkhar gnas shing/ me-tog dang sems-can-gyi bkrag-mdangs dang bcud-len/ skye-'gro khram-la 'debs-pas/ bhaga hrsti mkha'-la char-'bebs-ma zhes kyang bya
ston-zla gsum-la ri-rab-kyi zom-la gnas shing 'bras-bu thams-cad-kyi bcud-len/ skye-'gro khram-la 'debs-pas gling bzhi rab-'byams drag-mo-rgyal zhes kang bya'o
dgun-zla gsum-la byang shar mtshams-na/ chags-pa'i rakta'i [2b] m*mtsho-la gnas shing/ srid-pa gsum-la rgyas 'debs/ skye-'gro khram-la 'debs-pas/ me-za-brag gyon-ma zhes kyang yao*
sngags-kyi srung-ma byed cing/ dam-tshig rjes-gcod-pas bka'i bya-ra-ma zhes kyang byao

[60] The number sixteen is arrived at by each femininity comprising the other three activities in addition to her primary activity Thus, serene, serene-expanding, serene-compelling, and serene-stern, etc.

[61] E-ka-dza-ti is the Tibetan transcription of the Sanskrit wor *Ekajati*. The suffix *ma* serves to emphasize Her female figure.

beings and builds up their fecundity, She inscribes on the living beings what is to befall them. She is (in this instance) referred to as Bhaga-hëæøi-mkha'-la char-'bebs-ma ("She who makes the rain come down in [what is outwardly seen as the immensity of] the sky and [inwardly is felt as the immensity of] the joy of sex").

During the three months of autumn She lives in mountain ranges and builds up nutritive matter in all fruits. She inscribes on the living beings what is to befall them. She is (in this instance) referred to as Gling-bzhi rab-'byams drag-mo rgyal ("She who is the queen who roams over and rules the four continents").

During the three months of winter She lives in a lake (consisting of) *rakta* (that eventually will turn into passionate desire),[62] situated where North and East meet, and [keeps this lake] sealed in [the innermost recesses of what is[63]] the three world spheres as probabilistic realities. She inscribes on the living beings what is to befall them. She is (in this instance) referred to as Me-za-brag gyon-ma ("She who wears flaming rocks as Her garment"). [64]

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62 *chags-pa rakta'i mtsho.* In this hybrid Tibetan-Sanskrit-Tibetan term the *rakta'i mtsho* corresponds to what we call the oestreous cycle, a reproductive cycle of short duration occurring in adult female mammals. Only during the initial phase of the cycle, during which ovulation takes place, will the female copulate (the period of being "in heat"). The resultant pregnancy as the individual's morphogenesis is referred to by the term *chags*, short for *chags-tshul.*

63 This English rendering of Her appellation, is, on purely philological grounds, as speculative as the Tibetan explication offered in the *Za-byed spyang-rgyal nag-mo,* 23: 30b:

> *de-nas rgya-mtsho'i gting-du yum mtsho-sman rgyal-mo'i dngos-grub brnyes te brag-dmar chol-zangs 'dra-ba-la nyin-gyi gnas-bcas/ mtshan yang me-za-brag-gyon-mar gsol-lo*
>
> Then after, in the depth of the lake, having realized the "Mother Healing-Lake Queen (spiritual) achievement," She spent the daytime on a red rock that resembled a washing basin, and during nighttimr She wore flaming rocks as Her garments (which resulted in Her appellation) Me-za-brag-gyon-ma.

While these apellations certain refer to volcanic activites and to hot springs as medicinal spas, they may also contain allusions to otherwise long forgotten episodes told in the *Me-lce-'bar-ba*, 24: 32b-62b, that have been culled from the Indian Puranas and epics, in particlar, the Ramayana. We shall return to tis work in connection with the Ral-gcig-ma's "biography," In the *Ma-mo srid-pa'i bems*, 24: 176a, the *mtsho-sman-gyi rgyal-mo* is said to wear a scarf with black snakes forming the scarf's borders.

64 This English rendering of Her appellation is, on purely philologoval grounds, as speculative as the Tibetan explication offered in the *Za-byed spyang-rgyal nag-mo*, 23: 30b:

> *de-nas rgya-mtsho'i gting-du yum mtsho-sman rgyal-mo'i dngos-grub brnyes te brag-dmar chol-zangs 'dra-ba-la nyin-gyi gnas-bcas mtshan yang me-za-brag-gyon-mar gsol-lo*
>
> Then, after having won the "Mother Healing-Lake Queen realization" in the depth of the lake, She spent the daytime on a red rock resembling a washing basin, at nighttime She wore flaming rocks as Her garment, [which resulted in Her name} Me-za-brag-gyon-ma.

While these appellations certainly refer to volcanic activities and to hot springs as spas, they may also contain references to otherwise long lost or forgotten episodes told in the *Me-lce 'bar-ba,* 24:

Since She acts as guardian of the Voice (that is Being's mystery speaking, *sngags*) and destroys those who fail in their commitments (to live up to Being's beingness, *dam-tshig*),[65] She is (referred to as) bKa'i bya-ra-ma ("She who watches the conduct of those who listen to Being's pronouncements").

Leaving aside Her role as a guardian for the moment, the above impressive passage shows that the Ral-gcig-ma is cut from a different mould than any other goddess in the Buddhist and even non-Buddhist pantheons. This should not come as a surprise. After all, She is the spirit/spirituality (*thugs*) of the anthropocosmic universe that is "created" (not manufactured) through Her circumspectively intelligent, intuitively appreciative actions in the guise of intrapsychic forces (*ma-mo*) of which She herself is the principal force. Let it be said once again, "spirit/spirituality" in Buddhist experiential thinking is more like what we would call a tension field that because of our genderedness is illustrated by the intertwining and mutual challenging of both masculinity and femininity, of corporeity (*sku*) and awareness modes (*ye-shes)*. It is through these feminine forces that we are enabled to explore the dimensions of the psychic realm and relish the wealth of qualities it has to offer by being given form in this exploration. In what amounts to a beautiful hymn and song of praise, the intertwining of the Ral-gcig-ma's spirituality and corporeity in the image of an "I" and "Thou," embracing the whole environing world with which the experiencer interacts, is expressed as follows:[66]

32b-62b, culled from the Indian Puranas and epics, in particular, the Ramayana. In the *Ma-mo srid-pa'i bems*, 24: 176a, the*m tsho-sman-gyi rgyal-mo* ("Healing-lake Queen") is said to wear a scarf with black snakes forming the scarf's borders.

[65] I understand *sngags* and *dam-tshig* as abbreviations for *gsang-sngags* and *dam-tshig nyams-pa*.

[66] *sPu-gri ya-ma* 23: 10a-b:

hûà

hûà!
Because of [my] trust [in You] and [my] commitment [to You]l
Come here, draw near, Thou Goddess!
Your exquisitly beautiful figure[67]
Is bedecked with most beautiful ornaments.
Your spirit/spirituality displays any possible variety [of moods], and
The garment of Your (concerned) actions resembles [that of] Him who has become spiritually awake.
The range of Your vision resembles [the expanse of] the sky.
The capabilities of Your figure cannot be fathomed by rational thought [alone].
Your intentions, however varied (they may be) and however many (You may entertain), [are ready to be enacted and, in this respect, You are]
Like the *khyung-chen* [68] hovering in the sky.

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dad-pa dang ni dam-tshig-gis
tshur bon tshur gshegs lha-mo khyod
khyad-par mdzes-pa' sku-lus-la
shin-tu mdzes-pa'i rgyan-gyis bglugs
thugs ni sna-tshogs cir yang ston
mdzad-pa'i cha-lugs sangs-rgyas 'dra
lta-ba'i 'phangs ni nam-mkha' 'dra
sku-yi yon-tan bsam-mi-khyab
dgongs-pa'i bye-brag ji-snyed-pa
khyung-chen mkha'-la lding-ba bzhin
thugs-rje'i rlabs-kyis snang-srid rlob
g.yas-kyi gshog-pa gdengs-pa-yis
ye-shes rdo-rje rtse-dgus 'bar
g.yon-gyi gshog-pa phyar-ba-yis
ma-mo las-byed bcu-drug 'char
rlabs-kyis 'dzam-gling khyad-par gcod
dge-sdig gnyis-kyi skul-ma 'debs
srid-pa gsum-gyi bdyd gcod-ma
ru-tra nag-po'i srog len-ma
Eka-dzati Ral-gcig-ma [10b]

dbu-yi ral-pa se-yan-can
ral-gcig gnam-la yar brkyang-bas
steng-gi lha-rnams kun 'dul-ma
ral-gcig sa-la mar brkyang-bas
sa-bdag klu srin kun 'dul-ma
lag-na zangs-lcags phor thogs-ma
zangs-zor dmar-po chem-se-chen
bstan-pa gnyen-la dgra dar-gyi
bstan-pa'i srung-ba'i mthu-bo-che

srog-gi snying-po gnas-nas drangs-na
rakta dmar-gyi gtor-ma 'di gsol-ba
thugs-dam rgyud bskul-bcol-pa'i phrin-las mdzod

[67] The compound *sku-lus* is used to convey the imaginally (*sku*) and physically felt presence (*lus*) of the goddess.

The waves of Your suprasensual concern inundate the three world
spheres as they light up and are interpreted.[69]
By raising its/Your[70] right wing
Your originary awareness modes become ablaze as a nine-pointed
diamond[71];
By lifting its/Your left wing
The sixteen intrapsychic forces (*ma-mo*) spring into action,
Through the waves [like the flappings of its wings] (of their.actions) You
define the inhabited world[72] and [through these forces You]
Meet out rewards for good deeds and punishment for evil deeds.
You are (the one who) takes the life of the black Rutra.
Ekajaøî Ral-gcig-ma!

The hair on Your head (looks) like a staircase leading upward,[73]
By letting one of its strands reach upward to the sky
You straighten out all the gods in the upper realms.
By letting one of its strands reach downward to the earth
You straighten out all the earth spirits, serpent demons, and cannibal
demons.[74]
In Your hands You hold a iron kettle and a copper tea-cup, [as well as]
A copper sickle [and other utensils] of red (color) and making loud
frightening noises.[75]

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68 This imaginal bird has nothing to do with the Indian *garuda*, the mount of the god Visnu. The *khyung-chen* is never a mount. For further details see Herbert Guenther, *The Full-fledged Khyung-chen Bird*, pp. 4-5.

69 The available dictionaries fail to recognize the compound character of the Tibetan term *snang-srid*. In this compound *snang* refers to the whole's "lighting-hp," its coming to light (*phainesthai* as our phenomenal world that, the moment it lights-up, is "interpreted" as to its possible meanings (*srid*). The mathematical implications of a probabblistic universe and, by implication, consciousness have been elaborated by the late Russian scholar V.V. Nalimov.

70 There is an inimitable play of words involved. Compared with the imaginal *khyung-chen* bird, the Ral-gcig-ma is "winged."

71 The number nine refers to the nine spiritual pursuits.

72 The Tibetan term *'dzam-gling*, a hybrid translation of the Sansktrit word *Jambudvipa*, is the name of one of the four mythical continents that surround Mt. Meru (Sumeru), the world axis. Specifically this name designates our world and its various life-forms, ranging from five to six.

73 All editions read *se-ya-can.* None of the available dictinaries list the word *se-ya.* I surmise that *se* is a msspelling for *si'u* meaning a "slab." In mountains a series of huge slabs form a kind of staircase that goes up high higher (*yan).*

74 In Indo-Tibetan folklore serpent demons (*klu*), the Nagas and Naginis of Indian mythology are more or less beautiful and friendly; cannibal demons (*srin/srin-mo*), the Raksasa ad Raksasis, are ugly and dangerous.

75 The utensils mentioned in this and the preceding line are used in the so-called *gtor-ma* ritual, serving different purposes. See Giuseppe Tucci, *The Religions of Tibet*, s.v.

While being a friend of the (Buddhist) Teaching, You destroy its enemies (and)
Your strength to protect the(Buddhist) Teaching grows stronger and stronger.

When You have extracted the life-stuff's energy from [where] it is located,
Deign to accept and relish this offering of the red *rakta* and
{As my] True spirit/sprituality, show Your concern [for me] by exhorting (my) being.

This song of praise, aimed at making the Ral-gcig-ma favorably inclined to the experiencer who has assumed the role of a devotee, describes the beauty of Her visualized figure, the ever-changing moods of Her spirit/spirituality, and the range of Her concerned actions as expressions of Her capabilities and abilities, physical and not-quite-so-physical. It is here that we learn more about the not-so-serene and not-so-expansive aspects of Her concerned actions, the compelling and the stern ones. These come into full play in Her dealings with the "black Rutra." This designation sums up the often told story of the (historical and imaginal) Buddha's two disciples of whom the one thought about what might be intended by some of the Buddha's outrageous words that seemed to undermine the estabished ethical code. while the other, an unthinking literalist, took them at their face value. When after some time the two disciples came back to ask who of them had understood the Buddha's words correctly, the one who had thought about them was declared to have understood the Buddha's words correctly. The literalist went away angrily and the manner in which he acted and behaved became worse and worse. Finally, he became the "black demon (Rutra)" of fanaticism. He was mockingly called "black release" (*thar-pa nag-po*). He haunts the world to this very day. Certainly, Martin Heidegger's

words that “only a god can save us,” are patently incorrect if we understand the word god in the sense as it is used in all theistic religions whose follwers turned him into a Rutra. By contrast, Carl Gustav Jung’s assertion that “man redeems himself” is correct, because Man/man[76] by virtue of His/his (feminine) critical acumen (*shes-rab*) has the capacity and capability to dissolve His/his enframement.

The last three lines in this eulogy are of special interest. The first line speaks of the preparation of the experiencer-“devotee” to become worthy of the Ral-gcig-ma’s attention. The “life-stuff’s energy” that She extracts from its locale, is any person’s blood that, in particular, was held to be the seat of demonic forces. “Draining one of one’s blood” or, as the Tibetan expression *khrag-‘thung* “blood-drinking” states, describes and names the co-present Heruka’s action, a feat that renders harmless any destructive forces. This undertaking reminds us of the alchemical process termed in medieval literature “the lesser work” of distillation and refinement, to be followed by “the greater work” of letting this refined “substance” descend into a live (the experiencer-“devotee’s”) body that has been specially prepared for it. This substance that is neither material nor immaterial, is called *rakta.* The specification of what is called blood (*khrag*) and *rakta* as red, respectively, substantiates Wolfgang Smith’s contention that any attribute is “nothing more nor less than an observable characteristic of interaction.”[77] The second line speaks of the experiencer-“devotee’s” offering of himself to this superior

[76] Unlike the English langage the German language distingishes between *Mensch* as referring to a species and *Mann* as referring to the male member of the species.

[77] *The Quantum Enigma*, p. 6.

force deep within himelf. The third line speaks of the experiencer-”devotee’s request. At a superficial glance this line is a refrain occuring at the end of each hymn to the Ral-gcig-ma.

Another song of praise in the same work that, in addition to the emphasis on the *rakta* as the quintessence of vitality, reflects multiple cross-cultural influences and has this to say:[78]

> The superb phasm (*sprul-pa*) that is Your True Spirit/sprituality (*thugs-dam*)
> Is the sovereignty (*dbang-phyug-ma*) of the dance (*gar*) (staged by) the probabilistic world system (*srid-mo*),
> Your corporeity (is such that) in the fury (that is (Your) *rakta* [it has assumed the guise of the goddess] Dza-mun-ti[79]
> (This) fury, the *rakta*, [in its envisioned corporeity] has three heads and nine eyes.
> (Its) face baring six fangs, [is wrinkled in a deep] frown;
> (Its) hands and feet are not at all radiating, but [their presence is felt in,
> The shudders [rippling through what is its] vein of life, its breath, and its heart.

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78 *sPu-gri ya-ma*, 23: 11a:

khyod-kyi thugs-dam sprul-pa chen-mo ni
srid-mo gar-gyi dbang-phyug-ma
sku ni rakta’i khro-mo-la
khro-mo rakta dza-mun-ti
rakta’i khro-mo dbu-gsum spyan-dgu-ma
mche-ba drug gtsigs zhal ni gnyer
phyag dang zhabs ni cir mi-gsal
srog-rtsa dbugs dang snying-la ’jum
dbu-la rakta ’khrug-pa’i lan-phran-las
rakta ’khrug-pa’i khro-mo ’bum-‘bum ’phro
sku-yi ba-spu nya-re-las
rakta-khrag-gi wa-mo re
khrag-gi wa-mo lce-brgyad-ma
dam-nyams-rnams-kyi snying-khrag ’thung
snyan-nas rakta’i ’brug-ldir-ma
spyan-nas rakta’i chu-‘bab-ma
shangs-nas rakta’i rlung-‘tsubs-ma
zhal-nas rakta’i me-‘bar-ma
gzigs ni khrag-mtsho’i dbus-na gzigs
mdzad ni srog-gi dbang-po ’phrog
dmar-gi gtor-ma ’di gsol-ba
thugs-dam rgyud skul-bcol-pa’I phrin-las mdzod

79 The Indian spelling of this name is Câmuñèi. On her importance un classical Indian literatur as well as her connection with the goddess Kâlî *alias* Durga and Devi, see David Kinsley *Hindu Goddesses*, pp. 117, 147-149, *et passim*, and Ajit Mookerjee, *Kâlî – The Feminine Force*, pp. 54 and 59.

From [each and every] plait of the hair on its head, a hundred thousand irate *rakta*s pulsating through it,
Burst forth a hundred thousand times.
From every single pore of (Your) corporeity
A *rakta-cum*-blood vixen [comes forth and]
Drinks the heart-blood of those who have failed in their commitments [to be true to their true being].
From [Your] ears there comes the roll of the *rakta's* thunder,
From [Your] eyes there flows the *rakta's* water,
From [Your] nose there blows the *rakta's* whirlwind,
From [Your] face there blazes the *rakta*'s fire,
[Your] gaze is gazing around in the middle of the lake of blood [that is Your enframement],
[Your} concerned action is to take away the [instinctual] life's dominance.
Deign to accept this red offering (and)
(As my) True Spirit/spirituality show Your concern (for me) by exhorting (my) being.
.

Several points in this song of praise that is modelled on the intricate rules of Indian poetics, deserve to be highlighted. There is, first of all, the contrast between the "dark" mysterious core of the Ral-gcig-ma's spirit/spirituality (*thugs*) and the extraordinary brilliance of this core's phasm (*sprul-pa*) that by its movements evokes the image of a *danseuse* of the highest order. It is Her spellbinding art that designs and nurtures the universe that for us as its experiencers always comes as a multiple of probable interpretations which in themselves are manifestations of Her phasmic character and which we evocatively implore by addressing in feminine/feminized terms (*dbang-phyug-ma*, *srid-mo*). Then there is the contrsst between what is called *rakta* ("the oestrous cycle"), on the one hand, and *khrag* ("blood"), on the other hand. Both the *rakta* and the *khrag* are of red color whose symbolic value comprises both the "physical" and the "spiritual." Both these qualities intertwine or, in the words of David Bohm, "they flow into each other; they enfold each other."[80] If we let

[80] *Unfolding Meaning*, p. 51. It is interesting to note that David Bohm's ideas of an"explicate order" and an "implicate order" come amazingly close to the Buddhist differentiation between *rakta* as

the red blood (*khrag*) stand for the instinctive-animalistic and the red *rakta* for the spiritual-humanly divine, we can understand the image of the "*rakta-cum*-blood vixen" as our "nearest relative" because of this animal's animality and intelligence that brings us face to face with our "fierce" (ferocious) and "passionate" (warm-hearted) twin-nature, the one bent on destruction (that on closer inspection turns out to be self-destructive), and the other bent on realizing what is conducive to wholeness. In the Indo-Tibetan-Chinese mythopoieic thinking vixen is half-way between the material-physical and the mental-spiritual. Within the context of the Mahayana Buddhists' overall emphasis on the mental-spiritual the image of a vixen or a female jackal (in the strictly Indian mythopoeic framework) is associated with the *nyon-yid*, the predominantly emotionally toned egological aspect of the psyche, imaged as a "vixen/jackal-faced female." The number eight in the image of an eight-tongued blood vixen (*khrag-gi wa-mo*) is an allusion to the eightfold perception pattern, called "mind" (*sems*) that more correctly rendered is an individual's "overall cognitive background." It is this background that connects each individual perception pattern with all the other patterns and holds them together in and as the individual's psyche. Still, we cannot pursue lofty aims without standing on firm ground. This is the deeper meaning of the laconic statements that (i) the Ral-gcig-ma, the *rakta*-"intelligence" in us, lets Her gaze wander from its embeddedness and centeredness in the chtonic blood that is us in our enframement, and that (ii) in so doing does away with the dominance of the blood (*khrag*) symbolizing the instinctual aspect of

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referring to the subtle level of an implicate order and *khrag* as referring to the not-so-subtle level of an explicate order, the surface ripples of the *rakta*'s undercurrent.

our being. In no way are a transcendence of the body and an absorption in some sterile Absolute implied.

In the context of the above, David Bohm's ideas of soma-significance and signa-somatic provide a valuable clarification of the lingering body-mind problem in both Western and Eastern thought. His words are:[81]

> The notion of soma-significance implies that soma (or the physical) and its significance (which is mental) are not in any sense separately existent, but rather that they are two aspects of one over-all reality. By an aspect we mean a view or a way of looking. That is to say, it is a form in which the whole of reality appears - it displays or unfolds - either in our perception or in out thinking. Clearly each aspect reflects and implies the other, so that the other shows in it. We describe these aspects using different words; nevertheless we imply that they are revealing the unknown whole of reality, as it were, from two different sides [,]

and[82]

> … soma-significance means that the soma is significant to the higher or more subtle level. Signa-somatic means that significance acts somatically toward a more manifest level.

While David Bohm is primarily concerned with the physical universe in its twin aspects of an explicate order and an implicate order, actually three aspects or facets are involved as he himself noted and diagrammed as

Soma

Significance

Energy

and has gone to elaborate at length.[83]

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[81] *Unfolding Meaning*, p. 73.

[82] Loc.cit., p. 87.

[83] Loc.cit., pp. 87-101.

Returning now to the Ral-gcig-ma, it may be helpful to sum up the three principles of complementarity that apply to Her. These are (i) the complementarity of the dark and mysterious core of Her spirit/spirituality (*thugs*) and its blinding brilliance of its phasmic manifestation (*sprul-pa*), (ii) the complementarity of this phasmic manifestation of Her as experienced by the visionary "devotee" (who is himself complementary to the phasm) in terms of Her/its sensuous figure (*sku*) and this figure's concerned action (*mdzad*), and (iii) the complementarity of Her *rakta* and the experiecer's blood (*khrag*) that is as much an aspect of Her as of him. There remains, however, one additional important point to be clarified. Certainly, the Ral-gcig-ma is "fierce" (*khro-mo*), though never vicious, and in Her fierceness and/or fury is a "replica" of the Heruka who is Her consort. But why is the Heruka said to manifest himself in a variety of bodily presences as intimated by the following statement? [84]

> The most glorious "Buddha"-Heruka
> Has nine heads and eighteen arms/hands.
> He may also have three faces and six arms/hands, or
> Only one face and two arms/hands.
> Since the auto-lighting-up (*rang-snang*) of the supraconscious (ek-static)
>   intensity (*rig-pa*) is indeterminate
> The color of this figure and the emblems (it holds in its hands) may take
>   on any (nuances and) specifics.

The answer seems to lie in the very wording of this descriptive statement. The "nine heads" refer to the nine spiritual pursuits that with variations were accepted by the Buddhists and the pre-Buddhist

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[84] *dPal Khrag-'thung 'dus-pa*, 19: 229b:
dpal-chen Buddha-He-ru-ka
dbu-dgu phyag ni bco-brgyad dam
yang-na zhal-gsum phyag-drug ste
zhal-gcig phyag-gnyis de-bzhin te
rig-pa rang-snang ma-nges-pas
sku-mdog phyag-mtshan cir yang 'gyur

Bön followers. Since each “spiritual” pursuit was flanked by the experiencer’s praxis-oriented efficacy (*thabs*) and critical acumen (*shes-rab*) the problem of the number eighteen is solved. A further challenge is the expression “Buddha”-Heruka. As is to be expected in view of the Indian fondness of numbers there are, broadly speaking, three or five Herukas: three relating to the three hierarchically arranged levels of corporeity (*sku*), voice (*gsung*), and spirit/spirituality (*thugs*) and five relating to the resonance domains that constitute an individual’s psychic and not-quite-so-psychic (somatic) reality. The names of these Herukas are “Vajra”-Heruka, “Buddha”-Heruka, “Ratna”-Heruka, “Padma”-Heruka, and “Karma”-Heruka, respectively. From among the rich hermeneutical explications a few examples showing their authors’ knowledge of Indian poetics and revealing the rDzogs-chen thinkers’ joyous outlook on life may be given here:[85]

> *he* means joy *par excellence*,
> *ru* means attachment/affection (and) happiness *par excellence*,
> *ka* means concerned action having arisen as the working of a flawless originary awareness [.]

and[86]

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[85] *dPal Khrag-‘thung ’dus-pa*, 19: 222a:

> *he ni dgyes-pa chen-po nyid*
> *ru ni chags-pa bde-chen-po*
> *ka ni phrin-las dri-med ye-shes mdzad-par shar*

[86] Ibid., fol. 253ab:

> *he ni dgyes-pa chen-po nyid*
> *ru ni thabs-chen chags-pa’i yum*
> *ka ni bskyod-pas phrin-las mchog*
> *ka ni mdzes-pas gnyis-med sku*
> *ru ni chags-pa’i gsung nyid de*
> *he ni bde-ba’i thig-le nyid*
> *ka ni* [253b] *’dod-pa’i dbang-mo che*
> *ru ni sgeg-pa he-ru-ka*
> *he ni thig-le bde-chen-po*
> *he ni yab-yum ’khril-ba ste*
> *ru ni sbyor-ba’i phyag-rgya bzhi*
> *ka ni thig-le ’bebs-pa’i las*
> *he ni rgyu-rkyen bral-ba-la*

he means joy *par excellence,*
ru means efficacy *par excellence*, the feminine principle (*yum*) in attachment/affection,
ka means the best concerned action because of its agitation.
ka means non-dual corporeity (*sku*) because of its beauty,
ru means the the voice (*gsung*) of attachment/affection,
he means the *thig-le* of happiness.
ka means the great feminine power of carnal desire,
ru means the dalliance Heruka,
he means the *thig-le* as ek-static happiness.
he means the masculine and feminine principles (in the nature of things) (*yab-yum*) in embrace.
ru means the four stances of the linking process.[87]
ka means the *process* of the *thig-le* descending (to its goal).
he means that in its being divested of any causal momentum and its modifiers
ru means the masculine and feminine principles ' (*yab-yum*) lighting-up in (their) beauty (and)
ka means (their) non-duality as the *thig-le* as happiness *par excellence,* (and)
Lights up in the manner of laughing at oneself.

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ru ni yab-yum mdzes-par snang
ka ni gnyis-med thig-le bde-ba che
rang-la gad-mos tshul-du snang

ka ni yab-yum phyag-rgya che
ma ni bskyed-pa lha'i tshogs
la ni sbyor-ba'i dngos-grub mchog
thabs dang shes-rab gnyis-med-pa'i
nyi-zla'i 'od-kyi gong-bu-la
bskyod-pa rlung-gis dbang-bskur-bas
ma-lus bde-ba-chen-por snang
la-lar chags-pas chags-bral 'gyur
chags-pas chags-pa 'joms-byed-pa
thabs-chen-ldan-pa'i skyes-bu ni
dug-gis dug-nad sel-ba'o
dngos-grub zhing gyur rnal-'byor-pa
nyon-mongs bar-chod bdud lnga-po
thabs-chen-ldan-pa'i rnal-'byor-pas
de-nyid de-yis rnam-par-grol
dug-nyid bdud-rtsir gyur-pa-la/
rigs-min thabs-kyis rnam-par-'joms
de ni ma-rtogs nyon-mongs dug
thabs-kyis bdud-rtsi 'bar-bar-byed

[87] *sbyor-ba'i phyag-rgya.* These are the *las-kyi phyag-rgya* (Skt. *karmamudra*), the *chos-kyi phyag-rgya* (Skt. *dharmamudra*, the *dam-tshig-gi phyag-rgya* (Skt. *samayamudra*), and the *phyag-rgya chen-po* (Skt. *mahamudra*). "This tetrad divides in two sections, the first two stances relate to the *physical* act and its inherent *meaning,* the last two stances relate to one's commitment to be true to one's real Being, and to this real Being itself.

ka means the masculine-*cum*-feminine principles (*yab-yum*) ultimate stance (*phyag-rgya-che*),
ma means (its) progeny of deities, (and)
la means the best achievemnt/realization (that comes with the) linking.[88]
In the globule [formed by] the light of sun and moon [presenting the]
Non-duality of efficacy (*thabs*) and critical acumen (*shes-rab*),
Agitation having been enhanced in strength by the (whole's) vibrational energy (*rlung*)
(Each and every thing) without exception lights up as happiness *par excellence.*
For some through attachment/affection a (deportment) divested of attachment/affection comes about,
It is an overcoming of attachment/affection by attachment/affection.
A person who has the ultimate efficacy
By poison cures a disease caused by poison.
A *rnal-'byor-pa*, [89] a field of achievements/realizations,
In the posession of.the ultimate efficacy in
Dealing with the pentad of the deadening power of the obstacle-creating (emotional-affective) pollutants
Becomes free through them. (By contrast,)
In the transformation of the poison into nectar (a person who uses his so-called) efficacy that does not reflect (the capability of any of the) resonance domains, is overcome by it.
That is (his) non-understanding/*inner*standing, the poison of the pollutants.
Efficacy (in the proper sense of the word) makes nectar become ablaze.

and, lastly[90]

he means joyously laughing Voice (*grung*),
ru means holistic attachment/affection Spirit/spirituality (*thugs*),
ka means self-same originary awareness Corporeity (*sku*),

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88 The three syllables *ka – ma – la,* read as one word, form the Sansskrit word *kamala* which is synonymous with *padma.*

89 I have retained the Tibetan term, corresponding to the Sanskrit word *yogin* (Anglisized as Yogi) in order to avoid any confusion. The Sanskrit word *yogin* is derived from the root *yuj* meaning "to harness" with strong physical overtones. The Tibetan word is descriptive of a psychological process of a "becoming linked to the stillness of wholeness,"

90 *dPal Khrag-'thung 'dus-pa'i rtsa-ba*, 15: 2b:

he ni dgyes shing gzhad-pa'i gsung
ru ni kun-la chags-pa'i thugs
ka ni mnyam-nyid ye-shes sku
shri ni snying-rje bdag-gzhan rtogs

shri means warm-heartedness (*snying-rje*),[91] an
understanding/*inner*standing of oneself and others.

The vision of the Heruka-Ral-gcig-ma couple may be said to as an aspect of ourselves through which we stay in touch with ourselves and the environing world, it is through the senses, spread out over the whole body, but specially "located" in the heart, that we become aware of and explore the near-infinite spectrum of our psychophyical nature and of the world-at-large with which we interact. From this point of view, the Ral-gcig-ma is more than just a nature goddess among other nature goddesses. Rather, She is Nature herself in all here splendor and, by implication, She is us or, what is the same, we are Her in our anthropocosmic being.

As Nature the Ral-gcig-ma is the depth of night, the golden dawn, and brightness of daytime.[92] In three other songs of praise, addressed to Her, we are told:[93]

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91 The usual rendering of *snying-rje* by "compassion" fails to convey its import and relationship to *thugs-rje.* "Compassion" often as the connotation of sentimentality, and like "sympathy" stresses suffering instead of joyfulness. The German word *Herzlichkeit* comes closest to the meaning of *snying-rje* ("the heart (*snying*) being the master (*rje*)." Similarly, *thugs* (spirit/sprituality) is by no means identical with intellectuality.

92 It is interesting to note that the Tibetan language has no word for "dusk" and that this part of the day plays no significant role. By contrast, dusk plays an important role in Indian poetry.

93 *sPu-gri ya-ma*, 23: 11ab:

nam-phyed mthing-ga'i dbus-su zhugs
sbrul-nag 'bum-gyi thod-gdengs-can
sbrul-nag stong-gi snyan-cha-can
rigs-lngas sku-la brgyan [11b]*pa ni*
lag-pa g.yas-pa'i gung-mo-la
dkar khra gsum-gyis phyi-la-log
lag-pa g.yon-pa'i mthe-bong-la
nag khra gsum-gyis nang-ka-log
lag-pa dgu-tshigs 'khor-lo-yis
rgya-mtsho'i gting-du phyag byugs-pas
klu-chen brgyad ni gdan-du gding
klu-srin nag-mo zas-su za
dmar-gyi argha 'di gsol-ba
thugs-dam rgyud bskul-bcol-pa'i phrin-las mdzod

At midnight You reside in the center of the dark blue sky;
The spread-out hoods of a hundred thousand black snakes [form your
head-dress} and
A thousand black snakes fashion Your ear-rings,
The five resonance domains adorn [and constitute] Your (shapely) figure;
On the middle finger of Your right hand
Three white sparrowhawks [are perched and] turn their gaze outward;
On the thumb of Your left hand
Three black sparrowhawks [are perched and] turn their gaze inward.
By the gyrating movement of Your hands [resembling] the Milky Way
You massage the depth of the ocean, whereby
You smooth out the eight great serpents[94] as the cushion [on which You
are going to be seated] and
Eat the black serpent-demons (and demonesses) as Your meal.
Deign to accept and relish this red offering and
(As my) True Spirit/spirituality show Your concern (for me) by exhorting
(my) being.

In this song of praise and petition, too, the images used to describe Her awesome beauty, speak for themselves. The interesting point to note is that the five resonance domains as the five intertwining functions that circumscribe an individual from a primarily psychological perspective are here conceived of as an "overlay," a superposition in the language of modern quantum theory, on a deeper level of reality. But there is still much more involved in this challenging imagery. I understand the six sparrowhawks to be allusions to the three epistemology-oriented Buddhist systems of thought that are "outward"-looking and the three *Existenz*-oriented Buddhist systems of thought that are "inward"-looking. This contrast between outward, outside ("outsider") and inward, inside ("insider") may also reflect the antagonism between the Buddhists (the "insiders") and the non-Buddhists (the "outsiders"). Anyhow, the color schema is highly significant. The "white" pseudo-brilliance of the non-

[94] They are Ananta in the East, Taksaka in the South, Balavant in the th West, Kulma in the North, Vasuki in the South-East, Sankhapala in the South-West, Padma in the North-West, and Majapadma or Varuna in the North-East.

Buddhist systems that chase externals, chimeras, fictions of the mind and other will-o'-the-wisps in the darkness of their mentality, is dispersed with the snap of Her fingers. By contrast, the "black" sparrowhawks symbolize the dark light of the psyche's depth and the thumb on which they are perched, symbolize the psyche's creative strength that since it is the thumb that provides the other fingers of the hand with the power to grasp. In other words, the "insiders" deal with essentials and penetrate deeper and deeper into the innermost core of their being.

Similarly, Her presence at dawn is eulogized in an equally poetic vein: [95]

> At dawn You reside in the interior of yellow) grain kernels.[96]
> Your body is of the color of gold and
> Your eyes resemble golden balls.
> In Your hands You hold golden utensils [used for harvesting and in the
> performance of one's daily ritual] .
> Your golden topknot is made of [yellow] grain kernels and
> The blazing rays of light (that come) ftom Your golden topknot
> Are sent as (magic} arrows into the hearts of (Your) enemies.

Lastly, Her presence during daytime is experienced as being of a white color. The standard simile for the brilliance of this whiteness is a conch that, in addition to its pure brightness, is a most

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95 *sPu-gri ya-ma*, 23: 11b:

> *tho-rangs ser-mo'i sbubs-su zhugs*
> *sku ni gser-gyi kha-dog-la*
> *spyan yang gser-gyi thu-lum 'dra*
> *phyag-na gser-gyi zor-ba bsnams*
> *gser ral ser-mo sgrubs-pa-yis*
> *gser thog 'bar-ba'i 'od-zer-gyis*
> *sgra-bo'i snying-la thun 'bebs-ma*

96 There is a play of words involved. The Tibetan word *ser-mo* means both "yellow" and "grain." By "grain" the Himalayan area's staple crop of "barley" is understod.

auspicious ornament and emblem. Accordingly, the Ral-gcig-ma is invoked and described poetically as follows:[97]

> During daytime You reside in the vault of the white (sky),
> Your body is of the color of a [brilliantly white] conch and
> On Your head Your hair bound into a topknot is [of the color and shape of a brilliantly white] conch.
> In (one of) Your hands You hold a disk (in the shape of a brilliant white) conch.
> When angrily You move against [Your] adversaries
> You let this disk (in the shape of a brilliantly white) conch gyrate,
> [By its gyration] You overcome the strongholds of the Brahmanical deities and
> Reduce the whole Brahmanical lot to dust.[98]

Let us now summarize the major characteristics of the Ral-gcig-ma. Unlike a monolithic "goddess" the Ral-gcig-ma changes in character and undergoes a multitude of metamorphoses whose qualifications serve as different proper names for Her. Although the numeral "one" (*gcig*) occurs frequently in connection with Her, She is not reducible to *a* or *the* One. Rather, this "one" must be understood evocatively. It carries with it the idea of uniqueness. Only in this way will the multiplicity of meanings concerning this "one" be revealed and

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97 *sPu-gri ya-ma*, 23: 11b:

> *nyin-mo djar-mo'i sbubs-su zhugs*
> *sku ni dung-gi kha-dog-la*
> *dbu-la dung-gi thor-tshugs-can*
> *phyag-na dung-gi 'khor-lo bsnams*
> *khros te gnyen-por mngags-pa'i tshe*
> *dung-gi 'khor-lo bskar-ba-yis*
> *tshangs-rigs lha-yi gnas-ris 'joms*
> *tshangs-rigs thams-cad rdul-du rlog*

98 Historically speaking, this stanza, in connection with the other stanzas describing the Ral-gcig-ma's seen and felt presence, is remarkable for various reasons. On the one hand, the emblems of a conch and a disk relate Her to the god Visnu in the Hindu pantheon. On the other hand, it reflects the Brahmanical myth of a goddess who was sent by the goddess Devi, the wife of the god Mahâdeva, to battle the Asuras and who, when she brought the decapitated heads of the principal Asuras, Canda and Munda, to the Devi, was given the name Camunda. Lastly, this stanza reflects the growing and, at times, bitter antagonism between Buddism and Brahmanism.

impress itself on the visionary experiencer who, then laudatorily exclaims:[99]

On Your forehead You have a single eye (*mig*) [which is]
The unique eye (*spyan*) of Your blazing originary awareness (modes);[100]
On Your back You have a single wing [which is]
The unique wing to lift up (our) perishable world [into its
unperishableness];
On Your head You have Your hair bound into a single topknot [which is]
The unique topknot to gather and bring a thousand world systems under
Your control;
In Your mouth You have a single tooth [which is]
The unique tooth to crunch and crush birth and death;
On Your chest you have a single nipple [which is]
The unique nipple to let the rain of the elixir of immortality pour down.

Far from having exhausted the topic of the Feminine principle in the nature of things (ourselves included), it should by now have become sufficiently obvious that its image, the Ral-gcig-ma, is primarily the expression of an *Erleben* or an *Erlebnis* (lived-through experience) on its way to an *Erfahrung* (reported-on experience). Surely, reporting never occurs in a vacuum, but always and already in an environment that in the human sphere is itself constituted of complex interactions of individuals with multifaceted capabilities among which Shivaite and Buddhist "interests" played a significant role. In these socio-cultural and intellectual-spiritual interactions two

99 *sPu-gri ya-ma*, 23: 11b:

dpral-ba de ni mig-gcig-ma
ye-shes 'bar-ba'i spyan-gcig-ma
rgyab-na de ni gshog-gcig-ma
'jig-rten 'phyo-ba'i gshog-gcig-ma
dbu-la de ni ral-gcig-ma
stong-khams dbang-sdud ral-gcig-ma
zhal-na de ni tshems-gcig-ma
skye-shi rta-gcod thems-gcig-ma
brang-na de ni nug-gcig-ma
bdud-rtsi char 'bebs nu-gcig-ma

100 The two Tibetan words *mig* and *spyan* for our single word "eye" mark the difference between the commonly accepted and imaginal realities.

movements can be detected. The one is to keep the *Erleben* alive and go along with its ever-changing "moods" that may be compared to the ever new water molecules put through the same strands of a turbulent flow.[101] The other is to fit the *Erleben/Erlebnis* into a "genealogical" frame or "ancestral tree" as explicated by Erich Jantsch:[102]

> The "ancestral tree" branches toward the past as it corresponds to genetic communication in sexual reproduction. The "root", in contrast, branches toward the future as it corresponds to a common origin in cell division… Both images cannot be thought through to their ultimate consequences. The ancestral tree gets lost in an infinite variety at the beginning, the root in a singularity. Both views penetrate each other, are complementary.

It is here that Shivaite images become most conspicuous. As a matter of fact, the Ral-gcig-ma is made out to be the daughter of Åiva-Mahâdevî and Umâ-Mahâdevî. Interestingly, it is the Ral-gcig-ma as the "self-originated/self-existent queen" (*rang-byung rgyal-mo*) who relates Her genealogy to a goddess whose name *bde-byed-ma* ("She who initiates an ecstatic [ek-static] feeling of happiness") and who, therefore, may be understood as the Ral-gcig-ma's "felt" image of Herself. As such the *bde-byed-ma* touches on the *Urbild* of a spiritual double whose existence is a fairly widespread motif in Western literature. There is, however, a marked difference between the Western double figure (*Doppelgänger*) who is rather sinister, and the Ral-gcig-ma's double who is sheer joy and happiness.

The Ral-gcig-ma's biography

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101 I have taken this illustration from Erich Jantsch, *The Self-organizing Universe*, p. 21 "Turbulence" or vibrational energy (*rlung*) underlies the evolution of any dynamic *régime* (*rgyud*). Each of us is one such dynamic *régime* and hence "unique."

102 *The Self-organizing Universe*, pp. 233f.

Before the Ral-gcig-ma tells or is made to tell her own life story, the account begins with the narrator's description of a locale that acts as a metaphor for Her and, by implication, any experiencer's situatedness (*Befindlichkeit*). By its vivid imagery, it reflects the experiencer's tumultuous and, in many respects, eerie inner world. Conceived of as a palatial mansion ("a house exceeding measurement," *gzhal-yas-khang*), this *Befindlichkeit* furthermore serves as a metaphor for the strange fact that in our finitude we are open to the infinite. The uncanny appearance of this palatial mansion is depicted in the following words:[103]

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[103] *Za-byed spyang-rgyal nag-mo*, 23: 16b-17b:

> *dpal rang-byung-gi* [17a] *rgyal-mo'i gnas*
> *rang-bzhin lhun-gyis rdzogs-pa-yi*
> *bhandha 'bar-ba'i gzhal-yas-khang*
> *dkar dang dmar dang ser dang nag-pa-yi*
> *phrin-las rnam-bzhir lhun-gyis grub-pa-yi*
> *zhi-bas spa-bkong rgyas-pas zil-gnon-pa*
> *dbang-gis dbang-dud drag-pos sgrol-bar byed*
> *khams-gsum dbang-sdud bhandha'i gzhal-yas ni*
> *dri-za-yi la-sogs phyogs-skyong bcu-yi mgos*
> *shar la-sogs-pa de-bzhin rab-tu mdzes*
> *bhandha gzhal-yas lhun-gyis grub-pa-la*
> *gnam-lcags 'bar-ba'i gzer chen rab-tu btab*
> *ye-shes-lnga-ldan kha-dog rab-tu 'phro*
> *lha-brgyad ka-ba klu-brgyad gdung-du bres*
> *gza'-brgyad phyam-bres rgyu-skar dral-dab gyis*
> *Ru-tra dkar-po dmar-po dmar-po dang*
> *ljang-gu la-sogs pags-pas thog kyang pub*
> *ye-shes-bzhi-ldan sgo-bzhir gnas-pa ni*
> *sgo-skyes g.yas-g.yon chu-srin 'gram-pa-la*
> *gzas-pa pho-mo ya-them ma-them byas*
> *chu-srin thod-pa'i rta-babs rab-tu mdzes*
> *ba-dan sum-bcu-rtsa-gnyis rab-tu btibs*
> *chos-kyi 'khor-lo rab-tu nyams-su dga'*
> *'od-zer dmar-nag 'phro-'du rgyun-mi-chad*
> *chos-kyi 'khor-lo smug-nag gdugs-phub-pa'i*
> *g.yas-g.yon chu-srin phru-gu blta zhing phyogs*
> *seng-ge stag dang chu-srin dom-gyi mgos*
> *bhandha 'bar-ba'i gzhal-yas bad bgyis te*
> *thod-pa'i dra-ba tshal-bu'i dra-phyed-pa*
> *zhe-sdang sbrul-nag chen-po'i thag-pas brgyus*
> *gser-gyi dril-'khrol rin-chen 'od-zer 'bar*
> *sbrul-nag gdug-pa'i chun-po nyi-li-li*

The residence of the Glorious self-originated Queen
Is a palatial mansion [in the shape of a] blazing skull (that in its)
Eigenbeing (*rang-bzhin*) is (Being's) spontaneous completeness.
From among (Her) four concerned actions (*phrin-las*), (radiating in colors of)
White and red and yellow and black,
(Her) serene and calming one (*zhi-ba*) frightens and (Her) bounteously expanding one (*rgyas-pa*) overcomes (Her adversaries);
(Her) domineering and compelling one) (*dbang*) is authority-asserting and (Her) stern and unrelenting one (*drag-po*) dissolves (one's) existential limitations.
This palatial mansion (in the shape of a) skull that contains and holds sway over the three levels of enworldedness (*khams*),
Is made most gorgeous (by its ornaments consisting of} the heads of the guardians of the ten regions, the gandharvas[104] and so on,
Starting from the East.
This spontaneously present palatial mansion (in the shape of a) skull is securely fastened (to Being's first closure onto itself) by an enormous nail (bearing the name) Mt. gNam-lcags-'bar-ba.
From it, colors (presenting) the five originary awareness modes burst forth.
The eight (popular) gods form (this mansion's) pillars and the eight serpent demons form its beams,[105]
The eight planets form its brackets and the constellations form its spars.
The roof is covered by the (flayed) skin of
White, yellow, red, and green Rutras.[106]

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thabs dang shss-rab 'od-zer gsal rgyas te
gzhal-yas phyi-nang med-par 'od-gsal 'bar
thod-pa khrag-'dzag zar-bu bad-du ldan
sprul-pa'i lha-mos 'dod-yon mchod-pa stob
rgyal-mtshan chen-po bzhi yang gnas-pa ni
byang-shar sbrul-pa rdo-rje'i rgyal-mtshan dang
shar-lho 'dul-byed lcags-kyi rgyal-mtshan dang
lho-nub lda-ldi dar-gyi rgyal-mtshan dang
nub-byang dmar-nag khrag-gi rgyal-mtshan te
rgyal-mtshan [17b] *chen-po bzhi yang de-bzhin gnas*
de-ltar gnas-pa'i gzhal-yas chen-po de
dpal-ldan rang-byung rgyal-mo bzhugs-pa'i gnas

104 In Indian mythology gandharvas are heavenly musicians who are accompanied by apsarases, seductive females. The Tibetan rendering of the Sanskrit word *gandharva* by *dri-za* scent-eater" reflects the popular idea that the being-to-be-incarnated "sniffs out his prospective parents and incites them to copulate."

105 From among the eight great (popular) gods only four deserve the attribute "great." They are Åiva, Åatakratu (better known as Indra), Brahma, and Viåñu. The eight serpent demons are Ananta, Takæaka, Vâsukî, Åaòkhapâla, Padma, Mahâpadma, Balavat, and Kulîna..

106 *ru-tra* is the Tibetan spelling of the Sanskrit word *rudra.* Originally a name for Åiva, it came to denote any demon in his entourage. Fascinated by these demonic forces, the Tibetans distinguished between "external" and "internal" forces. The four colors relate them to the four

The four gates, presenting four originary awareness modes,[107]
Have gharials at the right and left as the (gates') bars and
Male and female monsters[108] form the lintels and sills (of these gates). (In brief),
(The palatial mansion's) arched doorways, formed by crocodile skulls, are stunningly beautiful.
The wheel of the triple teaching,[109] shielded by thirty-two banners, is a joy for the heart, and
The diastolic and systolic movement[110] of its dark red rays of light never stops.
Young gharials to the right and left of the wheel of the triple teaching hold a dark maroon parasol over it and
Look (from under it) all around.
The heads of a lion, a tiger, a gharial, and a bear form the corners of the roof of this palatial mansion (n the shape of a) skull.
Garlands of skulls and ornaments made of tiny pieces of silk
Are strung together on a cord that is a huge black snake displaying the irritation (of the Ral-gcig-ma doubling as a palatial mansion).
Golden bells are tinkling and the precious incrustrations on them are ablaze in rays of light.
Glittering tassels (formed by) poisonous snakes
(Symbols of) the effectiveness principle (*thabs*) and the discriminatingly appreciative acumen (*shes-rab*) spread their brilliance by means of rays of light (which means that this)
Palatial mansion, having neither an exterior nor an interior, is a blazing sheer brilliance.
With blood-dripping skulls as tassels at its corners.
Phasmic *ma-mo*s rise to make offerings of wished-for goods pleasing to the senses.
The Dasein of the four great victory banners is as follows:
In the North-East there is an adamantine banner with a snake as its emblem,

"concerned actions" of which these Rutras are a travesty.

107 The palatial mansion is "felt" as an originary awareness mode. With its four gates it constitutes the pentad of originary awareness modes.

108 This renderng of the Tibetan term *gzas-pa* is utterly conjectural. The available dicinaries give "to get ready" as the meaning of *gzas-pa* that in the present context is a noun, not a verb. Present-day Tibetans no longer understand this word nor the context in which it occurs.

109 *chos-kyi 'khor-lo.* The wheel is imaged as rolling and symbolically intimating the spread of Buddhism in its external (socio-cultural), internal (psychological), and arcane (experiential) dimensions.

110 The literal meaning of the compound *'phro-'du* is "to burst forth (emanate) and gather." The choice of the modern expression "diastolic and systolic movement" is prompted by contextual consideration in an attempt to convey the physical and not-quite-so-physical nature of the palatial mansion as a "mansion" and a "queen."

In the South-East there is an iron banner with a garuda bird[111] as its emblem,
In the South-West there is a silk banner with a coronet as its emblem, and
In the North-West there is a blood banner with dark red drops of blood as its emblem.
Such is the Dasein of the four great victory banners.
This *daseinsmässige* great palatial mansion
Is the residence of the Glorious self-originated Queen.

In this fascinating portrayal of the universe as being a palatial mansion, beautiful, awe-inspiring, and valuable, by its circumlocutory specification of its eigenbeing (*rang-bzhin)as* being both spontaneous and complete (*lhun-gyis rdzogs*), and as such a residence, the intertwining of residence and resident, in this case, the self-originated queen, obliquely points to the ubiquitous visionary ex;periencer. This allows us to speak of the rDzogs-chen (holistic-intuitive) thinkers's "anthropocosmic" perspective. In a text that is said to be a verbatim transcript of Padmasambhava's disquisition by his consort mKhar-chen-bza' Ye-shes-'tsho-rgyal we read:[112]

The very pre-beginning (*thog-ma-nyid, Uranfang*) is as follows:

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111 I understand *'dul-byed* as a metrically necessitated short form of *'dul-byed-skyes*, an epithet of the Garuda bird. Its corresponding Sanskrit form *vainateya* is a derivative of his mother's name Vinata.

112 *Kun-tu-bzang-mo long-gsal nyi-ma'i gsang-rgyud*, 25: 345ab:

thog-ma-nyid ni 'di-lta ste
ye-med stong-pa nam-mkha'-la
chos-sku zhes ni ming-du btags
de-yi rang-bzhin gsal-[345b]*mdangs-la*
longs-sku zhes ni ming-du btags
'od-gsal 'khrul-pa'i rang-gzugs-la
sprul-sku zhes ni ming-du btags
stong-gsal-mdangs lnga ldan-pa-la
lhun-grub zhes ni ming-du btags
stong-pa de-la ngo-bo zer
gsal-ba de-la rang-bzhin zer
'od-snang de-la thugs-rje zer
ming yang 'khrul-pa'i gzhi-mar bshad

The beginningless (*ye-med*), voiding (*stong-pa*) sky-space-*spatium*
Is called (the) *chos-sku.*
Its own (unique) ability-to-be (*rang-bzhin*), an inward-directed radiance (*gsal-mdangs*)
Is called (the) *longs-sku*.
Its own *Gestalt,* the (whole's) virtual light having become an actual radiance (*'od-gsal*), a going astray (into mistaken)identifications),
Is called (the) *sprul-sku.*
The voiding with the five inward-directed radiances
Is called (the) spontaneity (*lhun-grub*).
[In this unitrinity] the voiding is said to be (the whole's) nothingness/*Wesen* (*ngo-bo*),
(Its) radiance is said to be (the whole's) own (unique) ability-to-be (*rang-bzhin*),
(Its) lighting-up as (sheer) light is said to be (the whole's) suprasensual concern (*thugs-rje*).
(Any) naming is termed matrix of errancy (*'khrul-pa'i gzhi-ma*)

Leaving Padmasambhava's radical No (*med*) tempered by an intertwining of triune processes, reflecting a syncretism in the best sense of the word, let us return to the eerie palatial mansion in which the Ral-gcig-ma, the self-originated queen (*rang-byung rgyal-mo*), the black goddess (*lha-mo nag-mo*) resides and which, in a certain sense, is the goddess herself in Her earthly and unearthly complexity, is the center of an equally eerie, macabre,and frightening landscape. Its description is such that it becomes difficult to differentiate what is this landscape's center and what is its periphery. The text simply continues:[113]

[113] *Za-byed spyang-rgyal nag-mo*, 23: 17b:

gzhal-yas phyi-rim khrag-gi rgya-mtshor ni
sprul-pa'i ma-mo mkha'-gro bzhugs-pa'i gnas
phyi-rim thod-pa 'am lcags-kyi grong-khyer ni
bdud dang srin-po gshin-rje bzhugs-pa'i gnas
mtha'-ma lcags-ri nag-pos bskor-ba'i nang
dur-khrod chen-po brgyad-kyis gtams-pa ni
dur-khrod-bdag-po phyogs-kyong yi-dvags dang
ro ni sna-tsogs rnam-par-bam-pa dang
rul dang myags dang rnam-par-sngo-ba dang
stag dang gzi dang gcan-gzan sna-tshogs dang
kang-ka ngur bya 'dab-chags sna-tshogs dang

In an ocean of blood that forms the outer boundary of the palatial mansion,
There are located the residences of phasmic *ma-mo*s and *mkha-'gro*s.[114]
The outer boundary (of this landscape) is (formed by) a (string of) skulls or an iron wall;
There live the Evil One *par excellence* [115]. and the demon Lord of Death. [116]
The farthest boundary region [117](of this landscape) formed by an iron mountain encircling it
Is filled with the eight great burial/cremation grounds (*dur-khrod chen-po*) (together with)
Their (specific) lords of these burial/cremation grounds, the guardian kings of (this landscape's) four quarters, and the (ever hungry and thirsty) spirits,
With corpses in various stages of decomposition,
Putrefaction, decay, and bloatedness,
With tigers and bears and other beasts of prey,
With cranes, wild ducks and other fowl,
With trees and plants,
With flesh-eating and blood-drinking *mkha'-'gro*(s) of karmic blundering,[118]

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shing la-sogs-pa sna-tshogs de-bzhin gnas
sha-za khrag-'thung las-kyi mkha'-'gro dang
ging dang lang-ka gnod-sbyin cho-mo'i gnas
gzhan yang
dur-khrod klong-na ma-mo mkha'-'gro tshogs
dpal-chen bka'la gtogs-pa bsam-mi-khyab
de-dag thams-cad 'khor dang thabs-cig bzhugs
dur-khrod gzhal-yas de-yi phyi-rim-na
dur-khrod me-dpung 'bar-bas bskor te gnas
chos-nyid gang-du mi-'gyur mi-sgigs rtags
rdo-rje'i ra-ba phyogs-su rgya-ma-chad
de-lta-bu' gzhal-yas 'bar-ba de
phrin-las rnam-bzhi lhun-gyis grub-pa'i rtags

114 The term *mkha'-'gro* covers both male and female figures in what essentially is an imaginal realm. Because of the feminine character of the imaginal dimension and because of the metrical requirent the term *mkha'-'gro* seems to stand for both *mkha'-'grro* and *mkha'-'gro-ma.*

115 *bdud*, Skt. Mâra, is the personification of all that is negative. He is the opposite of Kun-tu-bzang-po "goodness *par excellence*. In mythopoeic thinking both principles are imaged as separate. From a holistic perspective each one is the reverse of the other and "both" are in us or, more precisely, are us.

116 *gshin-rje*, Skt. Yama (Yamântaka). According to the *sPu-gri ya-ma,* 23: `12a, the Ral-gcig-ma, as the queen of autumn, wears Yama's loin-cloth, an antelope skin as her dres, and, accorcing to the *Za-byed spyang-rgyal nag-mo*, 23: 30b, She acts as Yama's *yum*.

117 These are in the East the bSil-ba-tshal, in the South the sKu-la-rdzogs, in the West the Lang-ka brtsegs-pa, in the North the Padma-brtsegs-pa, in the South-East the Lhun-grub-gter, in the South-West the gSang-chen-rol-pa, in the North-West the Du-he-chen-bdal-ba, and in the North-East the 'Jig-rten-brtsegs-pa.

With dancing skeleton pairs rattling their small hand-drums, and male and female goblins from Lanka.[119]
And furthermore,
In the swirling center of these burial/cremation grounds (in the shape of) a palatial mansion
There were crowds of *ma-mo*s and *mkha'-'gro*s,
Subjects of the most glorious (Heruka) in unimaginably large numbers;
They all were there with ther retinues.
The outer boundary of this burial/cremation ground (in the shape of a) palatial mansion
Encircled by the burial/cremation grounds' masses of fire,
Is indicative of the whole's invariant and undying creativity,(while)
This very palatial mansion
With its unbroken fence of diamond scepters
Is indicative of the four spontaneously present concerned actions.

After this description of the general setting for the narration of the Ral-gcig-ma's genealogy, the narrator continues giving an account of the most private residence of this goddess. As is to be expected, this description, too, is couched in a highly evocative symbol-rich language:[120]

In a citadel (of) triangular shape (that) in its dimension is (as vast as) the sky[121] (and that as such} is(the quintessence of) ecstatic (ek-static] happiness, (there,)
On a cushion (made of a) corpse (taken from the) burial/cremation ground, nonchalantly sits
A black women, gorgeously dressed,

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118 There are two types of *mkha'-'gro/mkha'-'gro-ma*s: *ye-shes-kyi mkha'-'gro* "the daimonic originary awareness modes *mkha'-'gro*s and the *las-kyi mkha'-'gro* the demonic karmic blundering *mkha'-'gro*s.

119 Lanka - the "lion island" (Siàhaladvîpa of the ancient geographers and the modern Srilanka (previously called Ceylon) was believed to be the home of fearful demons.

120 Ibid., fol. 17b:

pho-brang gru-gsum mkha-dbyings bde-chen-na
dur-khrod ro-yi gdan-la 'gying-ba'i tshul
bud-med nag-mo mdzes-pa'i cha-byad-can
dkar-mo ser-mo dmar-po nag-mo'i tshogs
nyid-las mi-gzhan 'khor-gyis bskor te gnas

121 The compound *nkha'-dbyings* describes the whole's infiniteness (*mkha'*) and the whole's closure onto itself as the dimension of meanings stored or in *statu nascendi*).

Surrounded by a crowd of white, yellow, red, and black (female attendants)[122]
Who are in no way different from Her.

Asked by Her innermost self, Her spiritual double in the guise of a "goddess who initiates an ecstatic (ek-static) feeling of happiness" (*lha-mo bde-byed-ma*), She, the Ral-gcig-ma as the universe's "Self-originated Queen) now tells her story put into the mouth of the narrator:[123]

Listen, oh goddess who initiates an ecstatic (el-static) feeling of happineess!

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[122] These colors refer to the tetrad of Her concerned acions (*phrin-las*) imaged as Her attendants or executives. As the following line emphatically states, they are in no way different from Her or, as we might say with reference to Her, She is the whole's meaning-in-operation.

[123] Ibid., fols. 30ab:

nyon-cig lha-mo bde-byed-ma
sum-cu-rtsa-gsum lha-gnas-na
lha-chen Mahâdeva dang
lha-mo Umâdevî gnyis
ma-jal yid-kyis sbyor-ba mdzad-pa-las
yab-yum gnyis-su-med-pa'i mdangs-las lha-mo Umâ'i dpral-ba-la lcags-kyi mdzer-ba gcig skyes-pa-las
yab-kyis khye'ur smon-lam btab
yum-gyis bu-mor smon-lam btab ste
yum-gyi smon-lam mthu tsan-nas
bu-mo bzang-sdug-la 'od-chags-pa gcig skyes-so
ming yang lha-mo mdangs-ldan-mar btabs-so
bu-mo de zas-su lha'i zhal-nas ro-mchog brgya dang ldan-pa za
gos-su nilha'-yi na-bza' pañtsa-li-ka gon-pa-la
bdud thod-pa'i phreng-ba-can dang bdud-mo brgya-byin-kun-dga'-mo'i bu bdud brang-kun-nag-po bya-ba'i chung-mar phyin te
pha-ma gnyis-kyis dmod-pa bor-ro
khyed lha-zhig-la bag-ma song-na yang gal-med-pa-la
khyod lha'i bu-mo gsos-pas bdud-la song-ba-la skhyod lus mthing-las gnag-par song-zhig
zas-su mi-sha rta-sha za-ba gcig-tu song-zhig
skom-du mi-khrag rta-khrag 'thung-ba gcig-tu song
gos-su mi-lpags gon-pa gcig-tu song-zhig
ces smod-pa bor-bas
yum-gyi dmod-pa btsan-par gyur te
dmod de-nyid-la de-bzhin-du gyur te
dme-sha gsum-la rkan phab-pas
lha'i zhal-zas zos-pas shin-tu ro-rgyas-pa
gos-su mi-lpags gon-pas shin-tu brjid-che
ral-pa nag-po sa-gzhi khyab-pas gcig-tu gyur te
yab-yum lha-yin-pa'i rtags-su
spyi-bo'i gtsug-tu mthing-gi ral-pa 'od-du 'phro-ba gcig-ma 'gyur-bar gnas-pa-las
mtshan yang ral-pa-gcig-[30b]*mar mnga' gsol-lo*

In the realm of the Thirty-three gods
The great god (Åiva-)Mahâdeva and
The (great) goddess Umâdevî,
Imprudently[124] went about to copulate.
Out of their inner luminosity (*mdangs*) in which the masculine (paternal) and feminine (maternal) principles [in the nature of things] did not exist as a duality, there emerged on the forehead of the goddess Umâdevî an iron excrescence.
The father prayed that it would become a boy;
The mother prayed that it would become a girl.
Since the mother's prayer was more powerful,
A most beautiful and ravishingly radiant girl was born.
Accordingly (this girl) was given the name *lha-mo mDangs-ldan-ma* (the "goddess with an inner luminosity").[125]
As food She ate heavenly fare that had a hundred superb flavors.
As garments She wore the five-colored silken clothing of the gods.
[But, then, despite Her exalted status] She went to become the mate (*chung-me*)[126] of the *bdud* Brang-kun-nag-po, the son of the *bdud* Thod-pa'i phreng-ba-can and rGya-byin kun-dga'-mo.[127].
Her mom and dad (*pha-ma*)[128] cursed Her:

124 *ma-jal-yid*, probably a misspelling for *ma-'jal-yid* The phrase is not listed in the available dictionaries. It can be paraphrased to the effect that the use of the term *yid*, meaning an individual's egological mind, implies a subtle critique of the gods of the popular belief systems. Their "behavior" is hardly different from that of ordinary mortals. The term *ma-'jal* intimates that the two pillars of representational, discursive thinking, "attentiveness to details" (*rtog-pa*) and an "overall examination" of what has been selected by attentiveness (*dpyod-a*), are not quite (*ma*) what they might or should be.

125 From a literary point of view there is a play of words involved. The combined inward-remaining luminosity of her parents (*mdangs*) is presented by Her in being endowed with this inward-remaining luminosity. The outward-directed luminosity is called *gdangs.* Whether inward-remaining or outward-directed, this *luminosity* is of the nature of subtle matter (*feinstofflich*). This luminosity by becoming outward-directed undergoes a change into something "material" (*grobstofflich*) - the iron excrescence.

126 This term contrasts with *btsun-mo*. See below p. 78 n. 142.

127 These names are not listed in any of the standard dictionaries. They may well refer to local deities and demons whose names were translated into Tibetan. Any attempt to reconstruct them into Sanskrit or the vernacular from which they were taken, is an exercise in futility based on a misconception of what a language is. As a matter of fact, whever the original version has been found, its attempted recontruction has turned out to be a total failure.
Furthermore, although the Tibetan term *bdud* correponds to the Sanskrit term/name Mâra, I have retained the Tibetan term for various reasons. First of all, *bdud* differs from its synonym *'chi-bdag* (Skt. *mëtyu*) in the sense that *bdud* denotes "spiritual" death, while *'chi-bdag* denotes "physical" death. Secondly, in the present context it seems to have retained the pre-Buddhist Bön connotation of a "heavenly spirit." A *bdud* (of whom there are many) is quite different from a *srin-po*, a "demon" in the ordinary sense of the word.

128 The change from the so-called "honorific" language, using the terms *yab* and *yum,* carrying with them the connotation of the imaginal and transcendent, to the "colloquial" language of everyday life,using *pha* and *ma*, is significant.Cursing is very much the language of ordinary

> "If you had gone to be the bride of a god, that would have been all right,
> But you, raised as a goddess, gave yourself to a *bdud:* therefore,
> May the dark-blue complexion of your body turn absolutely black;
> May your food be the flesh of humans and the flesh of horses {when you are hungry];
> May you drink the blood of humans and the blood of horses [when you are thirsty]
> May you wear a human's skin as your garment."
> Having thus been cursed,
> Her Mother's curse gave additional strength to (Her Father's curse) and this (combined curse)
> Took effect exactly as uttered.
> Three skin disfigurements marred (the beauty of Her) body and the clicking of Her tongue (became Her speech).
> Since She had eaten heavenly fare She was extremely stout,
> Since She wore a human's skin She was extremely lustrous,
> Her black mane became a single braid that encompassed the whole earth.
> As an indication that Her Father and Mother were divine (personages)
> There was on the crown of Her head a single dark-blue braid from which a (supranatural) light shone forth,
> Therefore She was given the name *Ral-(pa)-gcig-ma* ("She who wears only one braid")..

In this transformation of a radiant beauty into a frightening ugly female due to Her having become ccntaminated by Her *liaison* with a *bdud*, several features need a few words of explication. There is, first of all, a reference to three skin disfigurements. Why three? In the absence of any indigenous explication of a term that is spelled variously (*dme-sha* or *sme-sha*), it seems to be a safe assumption according to the overall context that, since the Ral-gcig-ma in Her "real" being is the unitrinity of hierarchically ordered (existential) patterns (*sku*), this triad of skin disfigurements reflects these existential patterns in their contaminated aspects as moles that are visible to each and everyone. After all, except for wearing a human's skin as a garment or, more precisely, as a shawl She is stark naked.

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people and, in the context of ancient India, of saintly persons.

Then there is the reference to Her speech as Her clickng Her tongue. This may point to the ancient Indian custom that lepers (and certain ascetics) had to announce their coming by making inarticulate noises as a warning to people to get out of their way. In the present context the unsightly skin disfigurements turn out to be signs of leprosy and the clicking of the tongue creates havock among the external and internal deadening forces:[129]

> By the sound of the clicking of Your tongue the hordes of the *bdud* are crushed.

Lastly, the statement that She will live by eating and drinking the flesh and blood of humans and horses, refers to the (widespread custom of human sacrifices (ritual murder), as old as humankind, and to the horse sacrifice (*aåvamedha*) of Vedic times.

There are still a number of other questions that have to be answered. How did it happen that a divine couple's daughter of exquisite beauty was made to commit an indiscretion for which she was roundly cursed by her parents? How did the transformation of a seductive as well as frightening goddess/demoness into the "Highest Queen and Protectress of the World" take place? How is the experiencer as an observer/participant[130] in the unfolding of this drama to understand what is going on and what are the implications of this understanding for him?

Let us attempt to answer these questions one by one. In this attempt we are immediately led into the rich world of Brahmanical, especially Shivaitic, myths that, like all other myths, are disclosures

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[129] *Za-byed spyang-rgyal nag-mo*, 23: 31b:

rkan-sgra rdebs shing bdud-dpung 'jom

130

of man's world as lived and transcending its immediate data. That is to say, in our world-as-lived its themes may be given different interpretations or conceptual re-workings according to the "reporter's" intellectual-spiritual background.

The starting-point is the reference to Åiva-Mahâdeva and Umâdevî whose ancestry is discussed in the wider context of the struggle between the gods (*lha*) and the non-gods (*lha-ma-yin*) :[131]

When all the gods had been thorougly defeated and the non-gods had become completely victorious, Phyag-na-rdo-rje let a blazing deep-blue *hûà* shine forth from the center of the *dpal-be'u* [on his breast] that on the spacious forehead of Viæñurâja became an iron excrescence. From within this excrescence, [as soon as it was] opened, there came forth a dark-blue woman whose hair on her head had tassels of lapis lazuli. Her eyes resembled the petals of a blue lotus flower. She was endowed with all the major and minor marks (that characterizes a superior person), The gods named Her "the goddess Umâdevî." Everyone [of those present] wanted Her as his mate . But out of the sky there came Phyag-na-rdo-rje's phasmic voice:

In order to stabilize the realms of the gods on

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131 *Me-lce 'bar-ba*, 23: 35b-36a:

der lha thams-cad gting 'pham ste/ lha-ma-yin rab-tu rgyal-ba'i dus-su/ Phyag-na-rdo-rje nyid-kyis lha-rnams rgyal-bar-bya-ba'i phyir/ dpal-be'u dbyus-nas hûà mthing-nag 'bar-ba gcig sprul te/ lha Viæñuradza [36a] *dpral-ba'i dbyings-su lcags-kyi mdzer-ba cig-tu gyur-ro// mdzer-b a brtol-ba'i nang-nas bud-med sngon-po dbu-skra vaid÷urya chun 'phangs-can mig utpala'i 'dab-ma 'dra-ba mtshan dang dpe-byad du ldan-pa cig byung-ngo// de-la lha-rnams kyis ming btags-pa lha-mo Umâdevî bya-bar btags/ lha'i bu-mo de/ kun-gyi chung-mar 'dod-pa-la/ nam-mkha'-la Phyag-na-rdo-rje nyid-kyi sprul-pa'i tshigs-bcad 'di bgrags-so//*

lha-yi rgyal-srid mtho zhing brtan-pa dang
rigs-drug sems-candge-la dgod-pa dang
lha-min bdud-kyi g.yul-chen bzlog-pa'i phyi
dbang-phyug lha-la Ûmâ chung-mar byin

high and
In order to establish the sentient beings of the six kinds of existence in what is wholesome, and
In order to repulse the large armies of the non-gods (*bdud*,
(This goddess) Umâ is to be given to the Lord of the universe as his mate.

The text continues with a very concise and, at places, eliptic account of Åiva-Mahâdeva and Umâdevî's meeting and subsequent prolonged lovemaking. From al iterary point of view this story is distantly related to Kâlidâsa's poetic masterwork, the *Kumârasaäbhava*,[132] but lacks the latter's *finesse* and obviously goes back to another tradition. The account runs as follows:[133]

> At that time, in the burial/cremation ground Yakæa Kamala-'bar-ba, [located] in the north-west of Jambudvîpa,[134] the god Åiva-Mahâdeva, dressed as a mendicant, was seriously engaged in the practice of a mental state in which any psychic activity is at its zero point. [When the gods] had led Ûmâdevî before him, [he woke up and] for seven weeks (the two) worked up their preternatural heat and engaged in passionate lovemaking. [In the wake and] through the power of their lovemaking the planets and stars came into existence in the sky. The goddess Ûmâdevî gave birth to two children. The boy's name was gShin-rje Mahâkâla; the girl's name was "the red goddess Câmuñèi." The two children, brother and sister, were led to Chos-bzang-lha.[135] {In course of time] Phyag-na-rdo-rje

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132 For unknown reasons, this work is unfinished. Although it purports to tell about the birth of Skandha, the god of war, it ends woth the love-play of Åiva- Mahâdeva und Ûmâdevî.

133 Loc. cit., fol. 36a:

> *dus de'i tshe-na 'Dzam-bu'i gling-gi nub-byang mtshams/ Yaksa ka-ma-la'bar-ba'i dur-khrod-na/ lha Mahâdeva dge-slong-gi cha-lugs-su 'gog-pa'i brtul-zhugs drag-po-la zhugs-pa'i drung-du Ûmâdevî khrid-nas zhag-bdun phrag bdun drod-la btsas-pas/ 'dod-pa'i 'khrig-pa spyad-do// 'khrig-pa spyad-pa'i dbang-gis bar-snang-la gza' dang skar-ma byng-ngo// der lha-mo Ûmâdevî -la bu-tsha ming-sring gnyis skyes-so// ming-po ni gShin-rje Mahâkâla zhes grags-so// sring-mo ni lhamo dmar-mo Tsamundi zhes bya-bar grags-so// gShin-rje ming-sring de gnyis Chos-bzang lha'i 'dun-sar khrid-nas phyin to// de-nasPhyag-na-rdo-rje nyid-kyis/ gShin-rje ming-sring-la/ mahayaksa bdud-las rnam-par-rgyal-ba'i dbang-skur te*

134 This is the name of our world system, chiefly inhabited by gods and men, but also including demons, animals, and ghosts.

135 This is the name of the god Indra's pleasure realm, located at the top of our universe's axial mountain.

himself conferred the empowerment to overcome the mahâyakæa *bdud* on the brother sister pair.

This terse account is a prime example of the syncretism that prevailed in India at all times among its non-Brahmanical populace and that at the time of the composition of this text was cast into a Buddhist mold. There is, first of all, the uncanny territory of the otherworld inhabited by a class of beings, collectively known as yakæas and yakæinîs, more or less friendly vegetal godlings of distinct luminous appearances, as intimated by the yakæa's name Kamala-'bar-ba, "red lotus flower ablaze." Nonetheless, there is also something distinctly fiendish about them, especially the mahâyakæa *bdud* ("the yakæa *par excellence bdud)*. Originally, this apposition *bdud* referred to the divine spirits of the pre-Buddhist Bön religion, but was then denigrated by the Buddhists to the designation of the most formidable deadening power of an individual's spiritual life, known by its Sanskrit term Mâra, the historical Buddha's implacable adversary. It may not be out of interest to point out that in its Tibetan usage the term *bdud* (Skt. Mára) denotes "spiritual" death and differs from its cognate term *'chi-bdag* (Skt. *mëtyu*) meaning "physical" death.[136]

Then there is the description of the god Åiva-Mahâdeva as a fake mendicant. The Tibetan word *dge-slong,* literally meaning a person gathering (*slong*) what is wholesome (*dge*) and inspiring (*slong*) others to commit themselves to what is wholesome (*dge*), corresponding to the Sanskrit word *bhikæu*, meaning a person begging for alms and setting an example by being content with what

[136] A good account of the many meanings of the term *yaksa* is to be found in Margaret and James Stutley, *A Dictionary of Hinduism*, s.v.

little he may be given or call his own. While a *dge-slong* may, rightly or wrongly, exemplify a chosen way of life, to speak of a non-Buddhist adopting this lifestyle as a fake (*'gog*) is another instance of the widespread antagonism between different social groups. In Indian folklore Åiva-Mahâdeva is a *tapasvin*, "an ascetic intensifying the preternatural heat that lies hidden in him for either sexual or dominance-in-general purposes," hence the emphasis on nakedness.

Lastly, there is the hybrid name of the divine couple's son gShin-rje Mahâkâla. The Tibetan term/name *gshin-rje* ("Lord of the dead – blackness *par excellence*") is the interpretive rendering of the Sanskrit term/name Yama who is the god of death and who, in Vedic times, had a sister named Yamî.[137]

In the ensuing battle between the gods (*lha*) and the non-gods (*lha-ma-yin*) it actually is the goddess Câmuñèi who brings about the victory of the gods over the non-gods by the gruesome act of chopping off the head of the non-gods' ringleader
He-ra-na-ke-su.[138] After this victory the goddess retires to a mountain hermitage where she dresses herself in the leaves of the trees growing there. In this metamorphosis She becomes "physically" known as the goddess Parñaåavarî ("The huntress dressed in leaves") and/or Ri-khrod lo-ma-can ("The one dressed in the leaves of the trees growing in the mountain hermitage"), and "spiritually" known as the white goddess Dung-skyong-ma because of Her having

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137 On the Yama-Yami myth in which she proposes an incestuous relationship with her brother, but is repudiated, see Margaret and James Stutley, loc.cir., s.v. Yama.

138 This name is in complete variance with the Brahmanical account of this battle. Obviously different versions were available from which to choose details.

protected the serpent-demon (*klu*) Dung-gi mdzer-ba-can, a Buddhist devotee, from the attacks by his sworn enemy, the Garuèa bird. Two important points are to be noted here. The one is the fact that it is the feminine that as the fierce and blood-thirsty red goddess Câmuñèi plays the decisive role in the battle between the gods and the non-gods. The other is that, after the victory, this once so terryfing red goddess becomes a recluse and the benevolent and helpful white goddess Dung-skyong-ma[139] who figures prominently as Umâdevî's daughter. The colors red (fierceness) and white (gentleness) are temporary overlays on the color blue that indicates the ultimately transcendent character of this goddess.

The divine family, consisting of father, mother, and daughter, is now complete and everything seems to be as harmonious as could be. But where there is light there also is darkness. In the continuation of this story the scenery shifts from the divine to the demonic and the disaster that is about to erupt. Again it is Phyag-na-rdo-rje, symbol of the spiritual, who tells Indra, symbol of the mundane, about what is going to happen. On the whole, this narrative reads like a modern newsflash of a political spy and sex scandal. Still, this Indo-Tibetan narrative has literary merits that are so sadly lacking in contemporary newsflashes and is reminiscent of the Indian poet Valmîki's account of the abduction of Râma's wife Sîtâ by the demon king Râvaña in his epic, the Râmâyana.. However, the names in Phyag-na-rdo-rje's narrative are completely different and point to a variant version of this

[139] This Tibetan name is a literal translation of the Sanskrit name *Samkhapali* in which the first element in this compound refers to the
name of the serpent-demon and the second element to the protective action by this goddess, This protective action is the theme of Sriharsa's Sanskrit drama *Nagananda* in which the helpful person is a man – a clear case of Brahmanical machismo.

famous story. Phyag-na-rdo-rje’s presentation is of particular interest, not only because of the shift in scenery from the divine to the demonic, but also because it fills many gaps in the Ral-gcig-ma’s biography.

Phyag-na-rdo-rje’s narrative begins with an outline of what was left of the demon world, once so sprawling, after the gods’ victory and its destruction by them The only survivors of this disaster were its demon king and his sister, full of resentment against the gods and eagerly scheming how to regain their lost power, in which attempt the demon king’s knowledge of the gods’ lewd character played a significant role.

The narrative continues:[140]

> At that time the seven hundred thousand cities of the demons in Langkapuri had been devastated by the gods and only the demon Daåagrîva and his sister rNa-la-rtse[141] were the only survivors. In his desire to regain control over gods and demons, he gave his sister to the god Mahâdeva as his principle wife (*btsun-mo*).[142] The lord Mahâdeva and (the

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140 *Me-lce ’bar-ba*, 23: 36b-37a:

> *de-nas yul Langka-pu-ri-ru srin-po’i grong-khyer bdun-‘bum yod-pa-la/ lha-rnams-kyis skyon phab ste/ srin-po Dasagriva dang/ de’i sring-mo rNa-la-rtse gnyis lus-so// de-nas srin-po Dasagrivas/ lha dang mi ’dul ’dod-pa’i don ched-du/ sring-mo lha Mahâdeva-la btsun-mor phul-lo// de-nas lha dbang-phyug Mahâdeva dang/ sring-mo rNa-la-rtse gnyis tshogs-*[37a]*pa-las/ phas ni khye’ur smon-lam btab/ mas ni bu-mor smon-lam btab/ ma’i smon-lam mthu-btsan-pas/ ya-mtshan-can-gi bu-mo gcig byung/ pha khros-pas thal-lhung-du bor-ro// mas slar blangs-nas lus-kyi drod-la btsas-nas/ a-yu bhrum zhes tshe drangs gsos te/ phas ming btags-pa sBas-pa’i thal-mdog-mar ming btags/ mas ming Mi-pham khro-gnyer ro-langs-mar ming btags/ gnod-sbyin Lag-na-rdo-rjes dmod btsugs-nas ming btags-pa/ dus thams-cad-du nag-mo Re-ma-ti zhes bya-bar gyur-nas/ sangs-rgyas-kyi bstan-pa bsrung-ba’i nus-mthu dang ldan-par gyur cig ces ming-du btags-pa’i tshe/ bar-snang-gi lha-ma-srin sde-brgyad-po yongs-kyis kyang de-ltar gyur cig ces bzlas-so// de-nas skye-ba thams-cad-du nag-mo Re-ma-ti zhes bya-bar grags-so// lha-mo Dung-skyong-nas ming btags-pa ni/ srin-mo dmar-‘dab Phur-pa’i lha gser-can zhes bya-bar ming btags-so*

141 Daåagrîva is a cognomen of Râvana. The Indian epics do not use this cognomen and also do not say that he had a sister.

142 The use of the term *btsun-mo* is not merely honorific diction, but reflects on the polygamous lifestyle of the upper classes in Indian society. It therefore contasts with *chung-ma* meaning "mate," "sexual partner.

demon Daæagrîva's) sister rNa-la-rtse (lost no time to) copulate. The (prospective) father's prayer was for a boy and the (prospective) mother's prayer was for a daughter, Since the (prospective) mother's prayer was more powerful, a wondrous girl was born. The father angrily tossed the girl into a pile of ashes; the mother retrieved the girl, warmed her body, and with the magic spell ¯*â-yu-bhrûà*[143] restored the girl to life. The father named the girl *sBas-pa'i thal-mdog-ma* ("She who is of the color of no-longer visible ashes"). The mother named the girl *Mi-pham khro-gnyer ro-langs-ma* ("She who is invincible, frowning, risen from the dead one"). The goblin[144] Lag-na-rdo-rje[145] cursed her and then prophesized about her that, when for all times (to come) she had become known as the black Remati, she would have the capability and strength to protect the Teaching of the Spiritually Awake One (*sangs-rgyas*). To this prediction the eight groups of imaginal beings residing in the atmosphere[146] gave their full assent. The goddess Dung-skyong-ma named the girl *Srin-mo dmar-'dab phur-pa'i lha gser-can* ("The red-winged demoness Phur-pa'i lha who is of the nature of gold").[147]

The stage is now ready for the drama to unfold. The first scene deals with the demon Daåagríva's unhappiness and his sister's scheming: [148]

[143] This spell is a compound of the Sanskrit word *âyuï* ("long life") and the phoneme *bhrûà* referring to the chthonic realm.

[144] The standard dictionaries equate the Tibetan term *gnod-sbyin* with the Sanskrit word *yaksa* and fail to point out that it is a compound made up of two contrary notions, the negative *gnod* "to harm" snd the positive *sbyin* "to give." The basic meaning of the Sanskrit word *yaksa* is "a sudden flash of light."

[145] Both Phyag-na-rdo-rje and Lag-na-rdo-rje mean "(holding) a diamond-(scepter) in his hand." The diamond symbolizes Being's invariance, indestructibility, and ultimate valuableness. As a scepter it symbolizes non-egological and non-egocentric, holistic (*seinsmässig*) authoritativeness. Both *phyag* and *lag* mean "hand." While in "mythopoeic" diction *phyag* refers to wholeness, *lag* refers to wholeness on a reduced level and as such implies ambiguity ("harming" and/or "giving"). The relationship between Phyag-na-rdo-rje and Lag-na-rdo-rje is that of a "double" (*Doppelgänger*) who is initially (seemingly) malicious, but then as part of wholeness is basically beneficial.

[146] The eight groups are a motley of popular gods (*lha*) and demons (*srin*) noted for their swift and mysterious activities. Their residence is the atmosphere, the "world" between heaven and earth.

[147] The word *phur-pa* has two meanings. The one is that of a peg to which animals are tethered; the other is that of a ceremonial dagger to keep evil spirits away. The principle of coplementarity expressed by the terms *srin* (demon) and *lha* (god) should be noted.

[148] *Me-lce 'bar-ba*, 23: 37a:

> *dus der srin-po Dasagriva des/ nga ni lceb-bo lceb-bo sgras 'jig-rten-du grags-so// sring-mo rNa-la-rtses thos-nas/ ming-po ma-lceb-par ci 'dod-pa nga-la smros-shig ces gsol-to// Dasagrivas gsol-pa/ nga ni lha-mo Dung-skyong-ma 'dod-do zhes gsol-to// sring-mo*

> At that time the demon Daåagrîva proclaimed all over the world: “I am going to commit suicide! I am going to commit suicide!” When his sister rNa-la-rtse heard these words, she said: “Dear brother, do not commit suicide. Rather, tell me what you want.” Daåagrîva told her: ”I want the goddess Dung-skyong-ma.” His sister suggested: “I shall make my daughter Phur-pa’i lha the maid-servant of the goddess Dung-skyong-ma, and she will beguile her.” rNa-la-rtse now took her daughter along and gave her as a maid-servant to the white goddess Dung-skyong-ma.

The following scene describes how mistress and servant become close friends and how chance provides an opportunity to set the trap for the white goddess. A most flattering eulogy of her mistress by her maid-servant, showing the narrator’s knowledge of Indian poetics when it comes to the description of female beauty, introduces the plot:[149]

> *smras-pa/ nga’i bu-mo Phur-pa’i lha ’di ni lha-mo Dung-skyong-ma-yi khol-mo byed-du gsol to// de-nas gdod bslu’o zhes smras-so// de-nas rNa-la-rtse=yis bu-mo khrid-nas dkar-mo Dung-skyong-gi g.yog-du phul-lo*

The above quotation is a slightly amended version based on the sDe-dge (blockprint) and the Thimphu (photostaiic) edition, both of which in this case abound in misprints.

[149] Ibid., fols. 37ab:

> *de-nas Rematis dkar-mo Dung-skyong-la ’di-skad ces gsol-to*
>
> *kye che-che chen-mo rigs-kyi yum*
> *bdag-nyid chen-mo ga-ga-ma*
> *dbu bzang rin-chen thor-tshugs-la*
> *vaidur sngon—mo ’od lam-lam*
> *zhal bzang padma’i dkyil-‘khor-du*
> *nyi-zla phrugs-gcig rgyan bkod de* [37b]
> *tshems bzang dung-la ljags bzang me*
> *khyod ’dra ’jig-rten khams-na med*
> *bdag ni khyod-kyi gtan-‘bangs bgyi*
> *khyod-kyis bdag-la thugs-brtse dgongs*
> *bdag kyang glo-ba nye-bar bgyi*
> *ces gsol-to*
>
> *de-nas lha-mo’i g.yog-mo byas-nas glo-ba nye-bar byas te lha-mo yid-la ci ’dod-pa dgos-pa byas-so// de-nas lha-mo yang khol-mo de-la dgyes-nas gces-par byed-do// de’i tshe de’i dus-na yul Langka-pu-ri-ru/ spre’u ’Bal-le dang mGrin-bzang ’thabs-pa-la lha thams-cad ltad-mo-la ’gro-bas/ lha-mo Ûmâ’s bu-mo Dung-skyong-ma-la ’di-skad ces smras-so// de-ring khyod-kyi gan-du ’ongs-pas khyod bslu ste/ de-la ma-lta-cig ces bstan-tsam-n khol-mo skabs der Dasagriva-la spran-no*

(The demoness's daughter) Remati addresses the white goddess Dung-skyong-ma (as follows):

Hi! Noble Elder Sister (*che-che*), Mother (*yum*) of all living beings,
(Their) true Self (*bdag-nyid*), Matriarch (*ga-ga-ma*)![150]
In the precious tuft of hair on your lovely head
A bright blue lapis lazuli light is glistening;
In the lotus orb of your lovely face
Sun and moon form a unitary (unique) ornament;
Your lovely teeth (are white like) shells and your lovely tongue (is red like) fire.
There is none like you in the whole world.
Let me be your permanent dependent.
Think lovingly of me.
Let me be near you.

Having become the maid-servant of the goddess, she did not leave her side and whatever the goddess fancied she considered its realization as her duty. The goddess also was very pleased with her.

At that time all the gods were going to watch the theatrical performance of the battle between the monkey (kings) Balin and Sugrîva [151] to be staged in Langkapuri. The goddess Umâ said to her daughter Dung-skyong-ma: "if someone approaches you today, he will try to seduce you. Don't look at him." Hardly had she told her daughter so, when the latter's maid-servant informed (the demon) Daåagrîva.

In the following scene the plot thickens and its presentation gives the narrator the chance to display his knowledge of the rules of Indian ornate poetry. Thus the form of the narrative, a *campû*, alternating between prose and poetry, continues:[152]

150 From a literary point of view these two lines illustrate what is kown as a a chiasmus, a criss-cross order and correspondence of to pairs of words pertaining to the cosmic and personalistic (anthropic) realms, respectively.

151 These two kings were brothers. The story of the battle is not found in either of the great Indian epics, the Mahâbhârata and Râmâyana.. The gist of this folktale is the reinstatement of Sugrîva who had been dethroned by his brother Balin.

152 *Me-lce 'bar-ba*, 23: 37b-38a:

der srin-po Daåagrîvas/ sring-gyi bong-bu dmar-gva-la zhon-nas/ lha-mo'i pho-brang sgor phyin te srin-po kho bdag ni mi'i cha-byad-la shin-tu gzugs-bzang-la mdzes-pa cig-tu sprul/ bong-bu ni ri-dags gva-dong smug-po cig-tu sprul te/ lha-mo Dung-skyong-ma'i

Then and there the demon Daåagrîva mounted his mule dMar-gva and set out for the castle where the goddess (Dung-skyong-ma) resided. The demon transformed himself into a very attractive being wearing a man's dress, and changed his mule into a maroon deer. When he had appeared before the goddess Dung-skyong-ma, he tempted her with the sound of cymbals and various melodous songs. The goddess was pleased by the music and started laughing. Now the demon availed himself of the opportunity had been looking for and, untying (one of) (his blue-green puttees, he started the following song:

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spyan-sngar phyin-nas/ rol-mo'i sil-snyan dang glu-dbyangs sna-tshogs byas-pas bslus-so// lha-mo rol-mo-la dga'-bas 'dzum cig shor-ro// de-nas srin-pos glags rnyed de/ lcags-kyi lham-sgrog sngon-po bkrol-nas bzung ste glu 'di-skad blangs-so

kye yongs-'du shing-gi gnas-mchog-na
rin-cen mdzes-pa'i pho-brang-nas
bde-ldan 'phrul-gyi lding-khang-na
'gying-bag tshul-du gar-mdzad-pa
dbang-phyug sras-mo ma-lags sam
dga'-byed Dung-skyong ma-lags sam
lha-mo mang-po'i tshogs dang rol
dbu-yi snyan-cha gdub-'khor ni
rin-chen mdzes-pas kun-nas sbras
spyan ni utpal 'dab-ma 'dra
ahangs-ni bil-ba'i 'bras-bu 'dra
zhal-nas utpal ngad kyang bro
sku ni 'khril-[38a]*ldem gzhon-tshul 'dra*
gsung ni tshangs-pa'i dbyangs-snyan mchog
nu-'bur stod-smad phyed-pas 'gying
khyod-'dra'i sku ni gzhan-na dkon
lha-yi longs-spyod mdzes-pas mi-brel yang
zhabs-kyi chas-su lcags-sgrog 'di 'bul zhes
ci mdzad ci sdug ci yang gsung-ba snyan
khams-gsum-dag-na khyod-'dra shin-tu dkon
sems-can kun-gyis lta-bas mi-ngoms khyod
bdag-gis dbul 'di bzhes-pasr gnang-bar mdzod

ce phul-ba-la lha-mos lcags-sgrog blangs-so// de-nas rang-gi rkang-pa g.yas-pa-la dkris te rgyan byas-so// de-nas khol-mo des/ jo-mo Dung-skyong-ma-la zhus-pa/ kye jo-mo bde-mchog Dung-skyong-ma/ bdag zhu-ba gcig mchis-na gnang-ngam byas-pa-la/ jo-mo na-re khyod glo-na nye-bas ci zhus-pa gnang-ngo zer-ro// de-nas lha ni ngag bden-pas sdom-pa yod-pas/ ji-skad smras-pa ltar byed-pa yin-no// de-nas khol-mos gsol-pa

kye bdag-gi yun-gyi rjer gyur Dung-skyong-ma
khyyod-'dra 'jig-rten gzhan-na med
'grogs-pas zla-med skar-ma gcig shar 'dra
deng 'dir mchis-pas lcags-sgrog 'bul-mkhan di
gtan-gyi grogs-zlar mdzad-par zhu-ba 'bul
bdag kyang rtag-tu khyod-kyis bran-mo byed

zhes zhus-pa-la/ lha-mo des sngar khas-blans-pa des mi bya-ba'i dbang med-nas lha-mo na-re/ khol-mo khyod zer mi de gang-na 'dug/ du yin byas-pa-la/ khol-mo smras-pa/ de ni bdag-gi zhang-po srin –po Dasagriva yin/ yul Langka-pu-ra-na 'dug ces smras-pa dang/ de-nas Dung-skyong-ma dbang-med-du srin-po'i chung-mar song-ngo

Hi! Are you not the daughter of the Lord of the universe
Who dances nonchalantly and flirtatiously
In the magically floating alcove of utter happiness
[On top of a] castle beautified by precious jewels
In this superb locale where all people wish to gather?
Are you not the charming Dung-skyong-ma?
You amuse yourself in the company of of many goddesses.
The ear-rings and the bracelets on your wrists and ankles
Are beautified by being studded with precious jewels.
Your eyes resemble the petals of the water-lIly,
Your nose resembles the fruit of the bilva (tree), and
Your face exudes the scent of the water-lily.
Your figure displays the flirtatiousness of youth;
Your voice is superIor to Brahma's melodious notes;
Your nipples proudly divide (your breasts) into an upper and lower portion;
A figure like yours is difficult to find elsewhere.
Although you are not lacking in the richly pleasurable, (sensuous and sensual) enjoyments (in which) the gods indulge,
Allow me to offer you this iron puttee as an ornament for your leg.
I am eager to [watch what] you will do and listen to what you are going to say.
In all the three world-spheres persons like you are difficult to find, and
No one ever becomes tired of gazing at you.
Please accept this gift from me.

The goddess accepted the iron puttee and placed it on her right leg as an additional ornament. The maid-servant addressed her mistress, the goddess Dung-skyong-ma: "Hi! my mistress Dung-skyong-ma. quintessence of happiness. I have one request, will you grant it to me?" The mistress replied: "Since you have been so close to me, I will grant whatever you want." (Since gods are bound to speak the truth, whatever they say they will do).[153] The maid-servant now made her request:

Hi! Dung-skyong-ma who hast been my mistress for a long time!
There is nobody like you anywhere in the world!
You are like a lonely star, risen in the absence of the moon and its companions, the stars.[154]
The person who has come today and offered you the iron puttee,
Has given it with the intention to make you his permanent companion. [My request is that]
I, too, may be your servant for all times to come.

[153] This sentence is the narrator's digression for the benefit of the audience.

[154] In the original Tibetan text there is an inimitable play of words involved: *zla-med* may mean both "absence of the moon" and "incomparable." In Indian mythology the companions of the moon, the stars, are females. In less poetic diction this line means "you outshine every other woman."

The goddess could not but acceed to her maid-servant's request. She then asked her: "Where does the person of whom you speak live, who is he?" The maid-servant replied: "He is my uncle, the demon Daåagrîva. He lives in Langkapuri." And so the goddess Dung-skyong-ma, whether she liked it or not, became the wife of a demon.

The goddess Dung-skyong-ma's mother is naturally upset about what happened during her absence and roundly curses her daughter and her daughter's maid-servant:[155]

> The goddess Umâ cursed her daughter Dung-skyong-ma: "You have been my beloved daughter. Although you did not lack in anything of a god's wealth and pleasures, you went, while I was gone, to become a demon's wife. Henceforward you shall keep company with demons. You shall eat the flesh of humans and the skin of humans shall be your garment. You shall take the life (of those alive) and (in your hand) you shall hold a human's skull filled with blood. You shall ride on a mule and your godlike complexion shall wither. You shall be terrifying (to look at) by virtue of displaying a demon's black color."
> [The goddess Umâ) then cursed her daughter's maid-servant Remati: "You betrayed my daughter and procured her for a demon. You also shall have an ugly and terrifying figure. Throughout your life and lives to come you shall not have a husband."
> Cursed by her mother (the Dung-skyong-ma's) white color diminished (in its luster) and turned into a blue-black color. She ate the flesh of humans and drank the blood of humans. She donned a human's skin (as a shawl) and rode on a mule, but otherwise she was stark naked. After she had given birth to five-hundred demon children such as Seng-ge-zla, Me-tog cod-pan, Gangs-can, mChe-ba bdun and so on,[156] her husband, the

[155] *Me-lce 'bar-ba*, 23: 38ab:

> *de-nas lha-mo U-mas bu-mo Dung-skyong-ma-la dmod-pa bor-ba/ nga'i bu-mo rab-tu gces-par byas te/ lha' i longs-spyod mdzes-pas mi-brel yang/ nga-la gsangs-la srin-po'i chung-mar song/ phyin-chad bu-mo khyod* [38b] *kyang srin dang 'grogs/ mi-sha za-yi mi-lpahs gyon-par gyur/ srog gcod-byed cing mi-yi thod khrag thogs/ bong-bu zhon-la lha-yi kha-dog nyams/ srin-gyi kha-dog nag-la 'jigs-par shog/ de-yi khol-mo Re-ma-ti khyod kyang/ nga-yi bu-mo bslus te srin-la byin/ khyod kyang mi-sdug 'jigs-pa'i gdong-du gyur/ tshe-rab kun-du khyo dang ma-phrad-cig/ ces dmod-pa bor-ro// de-nas bu-mo-la ma'i dmod-pas bsdigs-nas lha'i kha-dog dkar-po nyams te mthing-nag-tu gyur/ mi-sha za mi-khrag 'thung/ mi-lpags gyon bong-bu zhon/ gcer-bur bud-nas 'dug-go// bu ni srin-po phru-gu Seng-ge-zla dang/ Me-tog cod-pan dang/ Gangs-can dang/ mChe-ba bdun la-sogs-pa lnga-brgya skyes tsam-na/ khyo srin-po Dasagriva shi'o// de-nas bu-mo Dung-skyong-ma yang yugs-sa'i cha-lugs byas te/ skra-mdud skra lan-bu gcig-la byas te/ bran-mo Phur-pa'i lha yang dmod-pas bsdigs-pas srin-gyi phg-rdzi byed tsam-na/ phag-rdzi Dun-bu-srin bya-bas mo-la dbang-med-du chags-pa spyad-do// de-nas Phur-pa lha yang nal-bu sbrum-mo*

[156] None of these names are listed snywhere and they may well be the narrator's inventions.

demon Daåagrîva died. Then (the goddess Umâ's) daughter, Dung-skyong-ma, dressed herself in a widow's clothes and plated her mane into a single braid.[157]
Since (the Dung-skyong-ma's) maid-servant Phur-pa'i lha had also been cursed, she became a demon swine-herdess and was raped by her own son, the swine-herd demon Dun-bu srin, and, as a conequence, became pregnant with a natural child,

The narrator now details the life of the former goddess turned into a fearsome demoness together with that of her maid-servant who, as the joint offspring of the demoness rNa-la-rtse and the god Åiva-Mahâdeva, in her devotion to her mistress, more and more turns out to be her mistress's alter ego. Both of them leave their ancestral home on an adventurous journey. The narrative continues:[158]

Now, mistress and servant rode away on the mule they had stolen from the demon (Daåagrîva). [The mistress] held in her right hand Daåagrîva's dagger (named) "Scorpion," and in her left hand she held the demon's crown jewel that she had stolen and hidden in a bag made of an ichneumon's hide. Since she was afraid that the demon's army.might pursue them, she made the mule look backward and watch out for the demons. Finally, mistress and servant came to a burial/cremation ground, where they found the corpse of a human being killed in some battle. Both (mistress and servant) were eager to roast the corpse and eat it, but there

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157 This is an allusion to her future name of Ral-gcig-ma.

158 *Me-lce 'bar-ba*, 23: 38b-39a:

de-nas dpon-g.yog gnyis-kyis srin-po'i bong-bu brkus-pa zhon-nas/ Dasagriva'i ral-gri sdig-pa-can brkus-pa g.yas-na thogs/ srin-po'i nor-bu rin-po-che brkus-nas ne'u-le'i rkyal-bur sbas-nas/ lag-pa g.yon-du thogs-nas bros-so// phyi-nas srin-po'i dmag-gis bsad-kyis dogs-nas/ bong-bu bskyod-nas kha phyir bstan te/ phyi-na srin –po bya-ba byed cing phyin-no// tha-mar dur-khrod gcig-tu phyin-na skyes-pa g.yul-du bsad-pa'i ro gcig dang phrad-do// de-nas khong gnyis sha de bsregs-na za 'dod-pa-la gtsub-shing med-nas/ rgya-mtsho'i 'gram-na rdo-sol-gyi ri-la char bab-nas me 'bar-ba mthong-nas rdo-sol-me blangs-nas sha bsregs-nas [39a] *zos-so// phyi-na khyi dkar-po gcig 'brang-ba yang bsad-nas zos-so// pags-pa-la rgyal-mtshan byas-so// de-nas khol-mo Re-ma-ti-la nal-phrug skyes-so// khong gnyis-kyis nal-phrug-gi sha yang zos-so// de-nas jo-mos bong-bu-la zhon khol-mos kha-khrid byas-nas rgya-mtsho'i khar phyin-nas/ gshin-rje Rlung-gi 'khor-lo-can zhag bdun bsgoms-pas/ rlung nag tshub-ma nag-po gcig drung der grub-bo// d-nas lha-mo dpon-g,yog gnyis-kyis/ snang-srid-kyi lha-'dre mthu-bo che bos-nas smon-lab btab-pa/ nga yang tshe 'di 'phos ma-thag-tu gsang-sngags-kyi grub-pa thob-nas rgyal-ba'i zhal mthong ste/ 'dod-pa'i khams 'di dbang-phyug-mar shog-shig/ nga'i bran-mo Phur-pa'i lha 'di yang dus thams-cad-du nga'i 'bangs-ka-ma-lar shog-shig/ nor-bu mi-mgo-la longs-spyod-par shog-shig (/) zhon-pa bong-bu-la byed-la/ lag-cha ral-gri-la shog-shig ces smras-so// rgya-mtsho bskor zhing rlung tshub—ma-la ba-ya-be ba-ya-be zhes bos-tsam-na/ tshub-ma byung-bas dpon-g.yog gnyis-ka rgya-mtsho'i nang-du bskyur te gtng-ngo*

was no dry wood (to light a fire). Then and there they saw a fire burning due to rain having fallen on a phosphor mountain near a huge river. They fetched some of this fire, roasted (the corpse's) flesh and ate it. Later on they chased a white dog, killed and ate it.[159] They made a parasol of its skin. Some time later the maid-servant Remati gave birth to a natural child. The two (mistress and maid-servant killed and) ate this child, too. Thereafter the mistress mounted the mule, whilst the maid-servant led it by its mouth. (Eventually,) both arrived at the tidal part of the huge river. There, for seven days and nights, they concentrated on the gShin-rje Rlung-gi 'khor-lo-can.[160] In the vicinity of where they stayed, a black and violent storm arose. Having invoked the most powerful godlings[161] of the phenomenal world, the goddess made the solemn resolution concerning herself and her maid-servant: "May I, immediately after having found [162]a new existence, obtain the power that goes with the Voice of Being's Mystery (speaking in and through me) and see the face of Him who is the regent[163] of this world so that I become the Sovereign Lady of this world of desires. May my maid-servant Phur-pa'i lha for ever be my dependent. May I have the heads of humans as my worldly wealth; may a mule be my riding animal, and may a sword be my insigne."

159 On the ambivalent status and role of the dog in Hinduism see Margaret and James Stutley, ;oc.cit., s.v. *svan*.

160 This is the name of one of the many forms of gShin-rje, the Lord of the dead. This form is not listed anywhere. However, the designation "He who is of the nature of a storm's swirling" (i.e., a tornado) anticipates what is going to happen, as the narrative proceeds.

161 The phrase *lha-'dre mthu-bo-che* is ambiguous. It may mean the "most powerful godling," or the "goding mThu-bo-che." Furthermore, the compound *lha-'dre* may mean "gods and demons," on the one hand, provided we bear in mind that *'dre* is not so dangerous as a *srin-po*, and, on the other hand, the compound *lha-'dre* may also mean "a god-(lile) demon." To make matters worse, we have to bear in mind that the Tibetan language does not clearly distinguish between singular and plural.

162 I have rendered the Tibetan term *gsang-sngags* as it is interpreted by the Tibetans themselves "(Being's) Mystery Speaking." Its Sanskrit form is *guhya-mantra*, usually, but wrongly, "translated as "secret spell."

163 In strictly Buddhist texts the term *rgyal-ba* (not to be confused with *rgyal-po* meaning "king") refers to man's psycic dimension as a complex of five resonance domains each of which is watched over by a *rgyal-ba* meaning a "regent" who acts as a representative of Being's or the whole's spirituality. In the present context this "regent" is the Indian god Kama who is considered by many Indians and Buddhists alike to be the very embodiment of sensuality and sexuality. On Kama in Hinduism see Margaret and James Stutley, loc.cit., s.v.

> The moment they circumambulated the estuary[164] and called forth a violent storm by shouting *ba-ya-be, ba-ya-be* [165] a violent storm developed and hurled the two into the estuary.

A gradual transformation of all concerned takes place after their having been blown away into the estuary and having been forced to go their separate ways at least for a while. Of course, the water cannot wash away all the evil they have accumulated, but it cleanses them so that they become higher order god-demons.For the time being, the goddess and her maid-servant became separated and were compelled to go each their own way. Taking into account the social status of the two heroines, the narrator typically begins with chronicling the events that befell the once divine Dung-skyong-ma. This is what he tells us:[166]

> Thereafter, the goddess Dung-skyong-ma, by the strength [gained by] Her having eaten a human's flesh and by the power [inherent] in Her having made a solemn resolution concerning Herself, was reborn as the daughter of the gShin-rje lHa-mthu-can[167] [residing] in the vast burial/cremation

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164 The usual rendering of the term *rgya-mtsho* by "a huge lake" ir "an ocean" is correct if we bear in mind that during the rainy season in India rivers swell to such a degree that the area flooded looks like an ocean. But the locale of this narrative points to Balti, the most westerly region in which the Tibetan language is spoken and where the word *rgya-mtsho* has preserved its original meaning of an estuary. Furthermore, the reference to a "phosphor" mountain (*rdo-sol*) excludes any maritime region. The dictionary definition of *rdo-sol* is "flint," but flint does not burn by coming into contact with water ("rain").

165 This is the Tibetan form of the Prakrit imperative of the Sanskrit ver "to blow." The reduplication is meant to intensify the storm's blowimg: "blow, blow."

166 *Me-lce 'bar-ba*, 23: 39a:

> *de-nas lha-mo Dung-skyong-ma des mi-sha zos-pa'i mthu dang/ rang-gi smon-lam-gyi dbang-gis/ rgya-mtsho'i 'gram-du dur-khrod chen-po ro'i tshal zhes bya-bar/ gshin-rje'i lha-mthu-can-gyi bu-mor skyes te/ gnod-sbyin-ma chen-mo kha-dog mthing-nag-la rab-tu 'jigs-pa/ mig-rtsa dmar-ba mche-ba zang-yag-la ral-pa ting-za-bang-du 'dug-pa gcig-tu gyur te/ gshin-rje ma-ru-rtse dang sbyorba byas-pa-la bu bdud khram-nag-po bya-ba byung/ bong-bu yang dmar-gva-la g.yu'i rna-ba-can rlung-gi shog-pa-can/ mig mjug-mar yod-pa cig-tu byung-nas nor-skal byed-do*

167 The printed phrase *gshin-rje'i lha-mthu-can* is ambiguous. I suspect that the genetive *gshin-rje'i* is a scribe or a blockcarver's mistake for the uninflected form *gshin-rje*. It may have been prompted by either person's desire to clarify the notion of *gshin-rje* who is more of the nature of a god (*lha*) than a demon (*srin).*

ground “Grove of corpses” (*ro’i tshal*) [located] at the shore of the lake. [Having grown into a] formidable female goblin (*gnod-sbyin-ma*), dark blue in color and horrifying (to look at), with blood-shot eyes and numberless fangs, she cohabited with the gShin-rje Ma-ru-rtse and had a son, the *bdud* Khram-nag-po.[168] The mule dMar-gva became an animal with ears of turquoise, wings (that made it move with the speed of the) wind, and eyes on its tail. It acted as (the mistress and her maid-servant’s common) inheritance.

The transformation/re-incarnation of the Remati takes a longer time and her doings resemble the Dung-skyong-ma’s, which shows that, in a certain sense, she is the Dung-skyong-ma’s double (*Doppelgänger*). The narrator continues:[169]

You may now ask in which form was the (Dung-skyong-ma’s maid-servant Remati, after having risen from the dead, reborn?
[The answer is that] inside the lake she was reborn as a woman with one half of her body being that of a land creature, (the other half) being that of a water creature having a gharial’s head. She was given the name of “Dry-bodied Nâginî” (*klu-mo*), and/or “the Nâginî Remati with a gharial’s head.” Within ninety days she died and took a new re-incarnation in the gSer-sdings park in the city of the scent-eaters[170] (*dri-za*), where at the root of

[168] Although the term *bdud* is usually rendered by the Sanskrt name of the historcal Buddha’s adversary and demonic force par *excellence*, Mara, in the present context it has retained the pre-Buddhist Bön connotation of a “heavenly spirit.” A *bdud* (of whch there are many} is quite different from a *srin-po.*

[169] *Me-lce ’bar-ba*, 23: 39a:

de-nas khol-mo Re-ma-ti ro-langs-ma ’di skye-ba gang blangs zhe-na rgya-mtsho’I nang-du lus-po phyed skas-la chu-srin-gyi mgo-ca gcig-tu skyes [39b] *te/ ming yang klu-mo gzhogs-skams chu-srin-mgo klu-mo Re-ma-ti zhes bya-ba btags-nas/ zhag dgu-bcu-na tshe ’phos-nas/ skye-ba blangs-pa ni dri-za’i grong-khyer gser-sdings skyid-mo-tshal zhes bya-ba-na/ dug-shing nag-po ’gyur-med-kyi rtsa-ba-na bdud ri-ti-’gong-nyag dang/ dran-pa dbang-byed-(ma) gnyis byi byas-pa-la zhag drug-cu-rtsa-gcig-na bu-mo gcig skyes te/ phas ni srid-pa gsum-gyi blo-‘phrog-mar btags/ mas ming btags-pa ni ya-mtshan ’phrul-gyi gshog-pa-can –du btags/ bdud pho-mo gnyis-kyis rang-gi bu-mo-la skra nyag-re-la gser dang/ vaidurya’i chun-phyang da’ng/ rin-po-che’i dbu-rgyan dang/ nyi-zla’i thod-gdengs dang/ thod-pa’i mgur-chu dang/ sbrul-gyi gdu-bus brgyan te/ byi byas-pa’i nal-‘phrug yin-pas/ dbus-bud-kyis rin-po-che sna-lnga’i khang-pa’i dbus-su thod-pa’i gzhal-yas-khang byas/ thod-pa’i nang-du yang thod-‘phrul-gyi lding-khang grub/ de’i nang-du bdun-brtegs-kyi nang-du/ mi-ro ’bum-gyi khri-stengs-su bu-mo de sus ma-mthong sus kyang ma-tshor-bar4 sbas te/ sgo smra-bo lagr-rings dang/ nam-gru khrab-thogs-kyis bcad-o// bdud-kyi dmag-gi rgyal-mo dang/ gling-bzhi’i rgyal-mo dang/ sa-bdag-gi rgal-mo dang/ de-rnams-kyis khang-pa de rab-tu srung zhing ’khod-do*

[170] These are beings of the in-between world (*bar-do*) in search of a body in which to be re-incarnated by “sniffing out” their prospective parents and incite them to copulate. As a rule, only one “scent-eater” from among the crowd of those in search of a body will be admitted to enter its prspective mother’s uterus.

> the poisonous tree Nag-po-'gyur-med. the *bdud* Ri-ti-'gong-nyag and (the *bdud-mo*) Dran-pa-dbang-byed-(ma) were committing adultery, as the result of which within sixty-one days a girl was born. The father named her "She who steals the mind of the triple interpreted world system" (*srid-pa gsum-gyi blo 'phrog-ma*), the mother named her "The miraculous one with phasmic wings" (*ya-mtshan 'phrul-gyi gshog-pa-can*). Her parents adorned each of her curls with gold (ornaments), (bedecked her) with garlands of lapis lazuli, (crowned her) with a precious diadem, (and to this they added) a canopy made of sun and moon for her head, a collar (to support) her head (and neck), and bangles made of snakes for her arms and legs. Since she was the bastard child by an act of adultery, her demon father (*bdud*) built a (secluded) residence from five precious stones, in the center of which there was a palatial mansion made of a skull. Inside this skull there was an alcove, in a seven-storeyed mansion, there rested on a throne with a hundred thousand human corpses (as a cushion), the (demon's) daughter, unseen and even unnoticed by anyone. The door (to this room) was tightly guarded by long-armed sentinels and heavily armed lunar mansions.The queen of the demon's army, the queen of the four continents, and the queens of the (four) regions' overlords were posted (outside) to provide proper protection for (the girl's) domicile.

In their respective incarnations the former goddess Dung-skyong-ma and her former maid-servant Remati miss each other dearly. In order to have her former maid-servant back, the goddess Dung-skyong-ma enlists the help of her spiritual ancestor Phyag-na-rdo-rje by invoking his secret name and, having cast a spell over her mother's land with its castles, plunges the king, his ministers, and the whole populace into a drunken state of unconsciousness. Remati, too, thinks fondly of her former mistress and intends to run away from home in order to meet her again. Her escape from home is highly dramatic. As her mistress's double she starts by doing the same that her mistress has done: she steals the weapons of her father and mother and hurries to meet her former mistress. The story continues:[171]

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[171] *Me-lce 'bar-ba*, 23: 39b-40a:

> *bdud-kyi bu-mo Re-ma-*[40a]*ti des sngon-gyi jo-mo lha-mo Dung-skyong-ma dran-pas/ yid phyogs te Dung-skyong-ma'i spyan-sngar 'gro 'dod-pa'i bsam-pa drag-po byung-nas/*

When the spirit-demon's daughter Remati remembered her former misress Dung-skyong-ma, she felt sad and a strong desire to go to her arose in her mind .She stole the *bdud* Ri-ti-'gong-nyag's sword in the shape of a black cross and held it in her right hand; she stole her (spirit-demoness) mother's blue-red cue and held it in her left hand. All the time she was on the lookout and in her hurry to go to the place where her mistress Dung-skyong-ma stayed, she had become stark naked. [On her way] she came across a cow-herdess, Bya-ba-mu by name and a commoner by caste in the service of the householder Rab-sbyin-gsal, dressed in a black gown that was made of coarse material, Remati killed her and ate her flesh, wound her skin round her waist, stripped her of her gown and put it on herself. When on her flight to her mistress she came to the mouth of a miasmic pond (formed by) the putrid blood of the demoness Pu-rna-shi-ba, she felt thirsty. But hardly had she drunk a drop of its foam, when her breath turned poisonous. Whatever came into contact with the Remati's breath, developed into an epidemic, she herself became quite embarrassed, took off her waistband she had made from the skin of the woman she had killed, (turned it into a pouch) and filled it with (the water from) the miasmic pond. When she had tied up the opening (of the pouch) with a snake, she hid it under her armpit and thought (that it might come in handy when) sentient beings were to be afflicted (by epidemics).

On her onward journey she has a few more adventures that give the narrator the opportunity to draw on popular myths and to elaborate on her still ambivalent character that is no longer quite as demonic, even at its worst. Her first adventure is with a *btsan*, a cross between a spirit and a demon. Her second adventure is with a king and his household that, rather than contributing to her becoming human and humane, brings out her former demonic and destructive nature. The narrative continues:[172]

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bdud Ri-ti-'gong-nyag-gi mtshon bdud-kyi khram-bam nag-po de/ b u-mo Re-ma-tis brkus-nas/ lag-pa g.yas-su thogs/ ma'i tshon-gyi gru-gu sngon-dmar de brkus-nas lag-pa g.yon-na thogs-nas/ nam phar-phyed tshur-phyed-na jo-mo Dung-skyong-ma'i gan-du bros te phyin-nas/ lus gcer-bur 'dug-pa-la/ khyim-bdag Rab-sbyin-gsal-gyi ba-rdzi-mo dmangs-rigs-mo Bya-ba-mu zhes bya-ba de re-lde nag-po gyon-nas 'dug-pa dang phrad/ mos dmangs-rigs-mo bsad-nas sha zos/ pgspa rked-la dkris/ de'i gos re-lde bshus-nas bdud-mo nyid gyan-nas phyin-tsam-na/ lam-khar srin-mo Pu-rna-shi-ba'i gsur-khrag/ nad-kyi rdzing-bu gcig-pa'i khar phyin-pa-las/ bdud-mo Re-ma-tis kom-nas thog-cig 'thungs tsam-na/ khs-rlangs-nas nad-du song-bas/ mo'i kha-rlangs gar phog-pas rims-nad byung-ngo// der mo rsng yang ngo-tsha skyes-nas/ sngar-gyi dmangs-rigs-mo bsad-pa'i rlud-bu rked-las bkrol te/ nang nad-kyi rdzing-bus bkang-nas/kha sbrul-gyis bcings te/ mchan-khung-du sbas-nas/ sems-can-la gdug-par bya-ba bsams te

172 *Me-lce 'bar-ba*, 23: 40ab:

(Journeying onward) she met a *btsan-skya*,[173] rDo-rje-zla-ba by name, who addressed her: “Exalted Spirit-Lady, let us make love and I’ll give you a present.” With these words he grabbed her and during their lovemaking a drop of his semen fell on Jambudvipa[174] and became the white *soma* plant.[175] In (one of his) hands the *btsan-skya* rDo-rje-zla-ba held a darkish white (sling with) seven flint-stones, ruining whatever was hit. This sling he gave to the spirit-woman as a reward for her favors. She accepted it and clasped it in her left hand. When she came to the city sBrang-ldan (“Honeyed”) by name, she begged its king Seng-nge-rtsal for alms. He (gave the order to) haver her alms-bowl to be filled with molasses. When she was about to accept the molasses, the (king’s female) cook took a big sip and handed her (the remainder). She had hardly accepted it when the gods of the atmospheric realm exclaimed: Spirit Lady, are you going to drink the left-overs of the king’s female servant, contaminated by her spittle? (If you do so) your greatness will be gone.” Then and there the spirit-lady Remati got quite upset and in her anger smit the royal household with the plague. Only after she had been given nine net-work bags from he royal treasury did she stop the plague.

From a sociocultural point of view these two episodes are quite revealing . A chance sexual encounter is not a “big deal” that the Remati, because of her subordnate status as a maid-servant to a

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btsan-skya rDo-rje-zla-ba dang phrad na-re/ bdud-mo chen-mo chags-pa spyad dgos/ rngan-pa yang sbyin zer-nas/ mo bzung-nas chags-pasyad-pa’i khu-ba thigs-pa gcig ’Jam-bu-gling-du bo-ba ni jong-gi dkar-por song/ der btsan-skya rDo-rje-zla-ba lag-na shod-rde’u dkar-nag gang-la bor-ba phung-bar byed bdun yod-pa-la/ mo-la byi-rngan-du sbyin-pa de blangs te/ lag-pa g.yon-ud bzung-nas/ grong-k khyer sBrang-ldan zhes bya-bar phyin-tsam-na/ rgyal-po Seng-nge-rtsal-la bsod-snyoms [40b] *byas te/ sbrang-rtsi lhung-bzed gang phul-nas/ sbrang-rtsi lag-tu len-khar phyag-tshang-bas hub byas-nas mo-la sbyin/ mos blangs tsam-na/ bar-snang-gi lha-rnams-kyis bdud-mo rgyal-po’i khol-mo’i lhag-ma dang kha-‘phro ’thung-ngam/ che-ba nyams-so zhes zer tsam-na/ bud-mo Re-ma-ti khros-pas yid-‘khrugs te/rgyal-rigs-la der rims-nad btang-ngo// der rgyal-po’i dkor-zangsdra-ba dgu phul-nas rims bcad-do*

173 This word is not found in any of the available dictionaries, It seems to be a truncated compound of *btsan* denoting a class of spirit-demons, and *skya-bo* meaning “yell0wish-white,” thus pointing to the second component *zla-ba* meaning “moon” in this spirit-demon’s name rDo-rje-zla-ba “Diamond Moon.”

174 In Indian mythology this is the name of the inhabited world of ours.

175 The sDe-dge edition’s *jong-ji* is not found in ay dictionary. The Thimphu photostatic repring (vol. 33, p. 121) reads *cong-zhe* that seems to be one of the misspelings rampant throughout this edition. As *cong-ji* this word is lisyed in Sarat Chanda Das’ *Tibetan-English Dictinary* as meaning the *soma* plant. The juice of this plant ws considered not only to be an aphrodisiac but also highly inebriating. Gthe hymns of the ninth book of the Rigveda are de voted to this plant and the pressig of it for the concumption by the god Indra who performed his “heroic” deeds when he waqs dead drunk.

highly placed personage, the Dung-skyong-ma, takes in her stride, but to touch and eat or drink what another person has handled, is something heinous and leads to the culprit's loss of caste. The Remati's reaction is quite understandable. In a world, like the human one, governed by greed, money is always the best cure.

After these two adventures nothing stands in the way of the Remati's search for and eventual reunion with her former mistress. In this reunion the two heroines bring out their demonic character. The narrator continues telling us:[176]

> Finally, the black Remati met her former mistress Dung-skyong-ma in the huge burial/cremation ground Ro'i tshal ("Grove of corpses") at the estuary's shore. Mistress and maid-servant renewed their friendship.It was now about time (for them) to finish off and make a clean sweep of the sentient beings in the three world spheres.[177] Then and there it so happened that the Dung-skyong-ma's mount that had been her demon-mate's mule dMar-gva ("Red-spot") and the mare Zangs-kyi so-can ("Copper tooth") by name, (the mount of the demon-mate's sister), the demoness rNa-la-dun-rtse, copulated and produced the blue mule Rlung-gi gshog-pa-can ("Having the wind as its wings") by name. Having furnished it with a halter made of entrails and a saddle made of copper, the goddess Dung-skyong-ma gave it to her maid-servant Remati to ride on. While she as mistress rode on the (full-grown) mule dMar-gva, her maid-servant rode one the foal, the blue mule, and while the mistress

[176] *Me-lce 'bar-ba*, 23: 40b:

> *des-nas nag-mo Re-ma-ti des/ rgya-mtsho'i 'gram-du dur-khrod chen-po ro'i tshal-du sngon-gyi jo-mo Dung-skyong-m'i spyan-sngar phyin te/ de-nas dpon-g.yog gnyis 'grogs-nas/ srid-pa gsum-gyi sems-can zad cing stongs-par byed-p'i dus tsam-na/ jo-mo Dung-skyong-ma'i zhon-pa srin gyi bong-bu dmar-gva dang/ srin-mo rNa-la-dun-rtse'i rgod-ma zangs-kyi so-can gnyis chags-pa spyad-pa-las/ dre'u-mo sngon-mo rlung-gi gshog-pa-can gcig-pa de/ rgyu-ma'i mthur-la zangs-kyi sga bstad-nas/ lha-mo Dung-skyong-mas khol-mo Re-ma-ti-la zhon-par sbyin/ der jo-mo ni bong-bu dmar-gva-la zhon/ khol-mos dre'u sngon-mo-la zhon/ rje-mos mi-pags gyon thod-pa dang ral-gri lag-na thogs/ khol-mos re-lde nagpo gyon/ lg-na khram-bang dang s*
> *hod-rde'u thogs/ de-nas shin-tu mthu-rtsal che ste skye-ba-rnams bzhi'i sems-can yo zad cing stongs-pa tsam-du bros-so/// 'jig-rten-gyi mkha-'gro-ma/ dkar-mo'i tshogs dang sngon-mo dang dmar-mo dang sermo'i tshogs dang/ lha-mo dang/ bdud-mo dang/ srin-mo dang/ bsam-gyis mi-khyab-pa mang-p yang lha-mo rje-ljol-gyi 'bangs gyi'o zer zhing bran-du 'ongs-so*

[177] *srid-gsum.* The meaning of this expression differs from its related *khams-gsum* in that the latter refers to the "physical-phenomenal" aspect of the triune hierarchically organized world system, while the former refers to its interpreted "probabilistic" character.

wore a human’s skin and held a skull and a dagger in her hands, her maid-servant wore a black gown of coarse material and held a cross-shaped weapon and a flint-stone sling in her hands. They now had become very powerful and in a hurry to finish off and make a clean sweep of the sentient beings in their four forms of existence, the *mkha’-‘gro-ma*s of this perishable universe (of ours), white, blue, red, and yellow (in color), the (“higher order”) goddesses (*lha-mo*), the (“intermediate order”) spirit-ladies (*bdud-mo*), and the (“lower order” demonesses (*srin-mo*), countless in numbers, declared their allegiance to the goddess and her maid-servant and became their domestics.

The hierarchical order of the members of this probabilistic universe is too obvious as to need further explicatio, but a few words may be said about the pervasive color symbolism. The full-grown mule (*bong-bu*) on which the Dung-skyong-ma rides, is red (*dmar*), red being the color of passion and mental interests in general. The young mule (*dre’u*) on which the Remati rides is blue-green (*sngon-mo)*, this color signifying more or less mental activies. Furthermore, while the Dung-skyong-ma as the “black goddess” (*lha-mo nag-mo*) is white (*dkar-mo*) by virtue of wearing a human’s skin as a gown, by which imagery her humanness is intimated to be an overlay on something that is much deeper and darker in its brillianc than what the strictly human mind can fathom and perceive. The Remati, by virtue of being her mistress’s shadow or *Doppelgänger*, the darker side of the Dung-skyong-ma, stays “dark” ("black," *nag-mo*). Her darkness is intensified by her wearing a black gown. While, ultimately, the gown made of a human’s skin is soft and pliable, the gown made of coarse material is rather stiff.

In their renewed friendship a subtle change in their character has taken place. Somehow their initial wildness and ferocity has given way to a domestic and humanly recognizable lifestyle that by no means negates or denigrates any passion on their part. Rather,

they live simultaneously in two worlds, the mundane and the supramundane one.

The narrative continues:[178]

> At about this time, the goddess and her maid-servant took to themselves nine husbands in order that they might, by virtue of their having become real women, perpetually engage in passionate lovemaking. The mistress had five husbands, her maid-servant had four husbands. The mistress' five husbands were
> the planet (*gza'*) Râhuka,
> the demon (*srin-po*) sGra-ldan,
> the Yama (*gshin-rje*) Ma-ru-tse,
> the Mâra (*bdud*) Char-ka nag-po, and
> the Nâga (*klu*) Kun-da-la.
> The maid-servant's four husbands were
> the sprite (*'byung-po*) dGe-ba,
> the obstructionist (*bgegs*) Vinâyaka,
> the goblin (*gnod-sbyin*) Yakæa Kapâla, and
> the wind (*rlung*) Vâyave.[179]
> The nine husbands of the of the mistress and her maid-servant were concealed in their left arm-pits during the day, while during the night they (were made) to unite clandestinely with their "wives" in the burial/cremation ground.

With the transition from the supramundane dimension to the mundane dimension and the transformation of the goddess and her maid-servant into "real" women (who according to Indian and most non-Indian preconceptions are more sexually passionate than men),

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178 *Me-lce 'bar-ba*, 23: 40b-41a:

> *dus de tsam-na lha-mo dpon-g.yog gnyis/ bud-med-kyi rang-bzhin-du gyur-pa nyid-kyis/ rtag-par 'dod-*[41a]*pa'i 'khrigs-pa spyad-pa'i ched-du khyo-dgu dang sbyor-ba byed de/ jo-mo-la khyo-lnga khol-mo-la khyo-bzhi yod de/ rje-mo'i khyo-lnga ni/ gza' Ra-hu-la/ srin-po sGra-ldan/ gshin-rje Ma-ru-rtse/ bdud Char-ka nag-po/ klu Kum-da-la dang lnga/ khol-mo'i khyo-bzhi ni/ 'byung-po dGe-ba dang/ bgegs Bi-na-ya-ka/ dang/ gnodbsbyin yaks ka-pa-la dang/ rlung Ba-ya-be dang bzhi'o// de-ltar ddpon-g.yog gnyis-kyi khyo-dgu ni/nyin-par ni mchan-khung g.yon-du bskungs shing sbed-la/ mtshan-mo dur-khrod-du bskung zhing sbyor-ba byed-do*

179 I have left the proper names as they are printed in the original Tibetan text. In some cases it might be possible to "reconstruct" them into correctly spelled Sanskrit names. But, as a rule, most of such attempted reconstructions are exercises in futility. The point to note is that these husbands are astrological as well as psychological phenomena and facets. The difference in the numbers of "husbands" the mistress and her maid-servant have, reflects the difference in their social status.

the human element, governed by karmic influences and the individual's response to them, gets stronger and stronger. Accordingly both the goddess and her maid-servant undergo a change in their outlook on life and raise their minds to higher levels by visiting the place where the (historical) Buddha had become the one in whom darkness had dissipated and light was spreading (*sangs-rgyas*). There both of them pour out their innermost feelings and, having done so, resume their wanderings.

On one such occasion, leading up to the climax of their striving, they come across a Brahmin engaged in what, again contextually speaking, I shall call "coercive concentration."[180] Asked what he is doing, he tells his woeful story:[181]

> The goddess together wih her maid-servant came to the Asura rock-cave where they met the Brahmin mChog-sred who was engaged in coercive concentration. When the goddess asked him what he was doing, he told her: "Once, in this very country, the monk brTan-pa'i sde and the nun Dar-ri-sde ran afoul of the law and were executed by its king. They were reborn as the demons Lam-nga-'ge'u-ri and Ro-sha-kha-'dar and devoured each and every human being in this country. There was hardly any food for me, and, in order to subdue these evil forces, I devoted myself to a coercive contemplation of the (universe's) feminine principle, the E-ka-dza-øî/Ral-gcig-ma..

The Dung-skyong-ma thought this to be a good idea and said to the Brahmin:[182]

180 There are two related "operations:" *sgom* and *sgrub.* The first corresponds to what Carl Gustav Jung has described as "active imagination;" the second describes the outcome of a person's active imagination.

181 *Me-lce 'bar-ba*, 23: 41ab:

> *lha-mo dpon-g.yog gnyis-kyis A-su-ra'i brag-phug-tu phyin-pa-las bram-ze Cchog-sred sgrub-pa byed-pa dang phrad-do// lha-mos khyod 'di-na ci byed byas-pa-la/ bram-ze mChog-sred-kyis smras-pa/ smgon khams 'dinyid-la dge-slong brTan-pa'I sde dang/ dge-slong-ma Dar-ri-sde gnyis khrims nyams te rgyal-po'i chad-pas bsad-do// de skye-ba 'phos-pa ni/ bud Lam-nga-'ge'u-ri dang/ Ro-sha-kha-dar gnyis-su gyur te/ yul mi ci yod zad-par zos-nas/* [41b] *de-nas za res bab-pas/ nga ni bdud 'dul-ba'i phyir/ yum E-ka-dza-ti Ral-gcig-ma bsgrub-bo zhes zer-ro*

182 *Me-lce 'bar-ba*, 23: 41b:

> Well, if we, I and my maid-servant, would do so, would there be any merit or profit in it?” The Brahmin asked: “What do you actually want?” The goddess answered:
> “When I together wih my maid-servant have become the Sovereign Lady of this world of desires, we want to protect the Teaching of Him in whom darkness has dissipated and light is spreading.” With the words: “Well, let’s go ahead,“ the Brahmin and the goddess together with her maid-servant went ahead with the ritual, at the completion of which they saw the (anthropocosmic unverse’s) feminine principle, E-ka-dza-øî, face to face. The E-ka-dza-øî bestowed on the goddess Dung-skyong-ma the name “Glorious Black Goddess, Mahâkâlî.” On the maid-servant she bestowed the name “Yakæa Remati.” She consecrated[183] (the goddess) as the Sovereign Lady holding sway over the world of desires who as Mahâkâlî (“The great black one”) promised to uphold the social order and to protect its) spiritual order (“The Teaching”)..

It may not be out of place to point out that the Tibetan text is extremely revealing. Two terms that, broadly speaking, mean the same, namely “to protect,” are employed. The one (*skyong*) is used in connection with *chos* that has a many meanings as the Latin word *res* in the Western context. The common rendering of the phrase *chos thams-cad* by “all the entities of reality” reflects the Westerner’s pre-eminently materialistically reductionistic world-view. Unfortunately, none of us lives by entities but by meanings in a web of interrelationships. This fact I have attempted to highlight in rendering the phrase *chos skyong* in the original text by “upholding

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> *’o-na nged dpon-g.yog kyang bsgrub-par bya-na/ yon-tan de-lta-bu yod-dam byas-pa-na/ bram-ze na-re khyod gnyis dngos-grub ci ’dod-pa yin/ lha-mo na-re nged gnyis ’dod-pa’i khams-kyi dbang-mo-cher gyur-nas/ sangs-rgyas-kyi bstan-pa bsrung-ba’i grub-pa ’dod bas-pa-la/ ’o-na grub-par bya’o zhes zer-nas bram-ze dang lha-mo dpon-g.yog bsgrub-pa byas-pas yum E-ka-dza-ti zhal mthong-nas grub thob-bo// yum E-ka-dza-tis/ lha-mo Dung-skyong-ma’i ming ni/ dpal lha-mo nag-mo Ma-ha-ka-li zhes btags-so// khol-mo’i ming ni*
> *Yaksa Re-ma-ti zhes bya-bar btags-so// ’dod-khams ’dul-ba’i dbang-mo-cher dbang-bskur-ro// Ma-ha-ka-lis kyang chos bskyong zhing bstan-pa bsrung-bar khas-blangs-so*

[183] The Tibetan term *dbang-bskur* is usually rendered by “empowerment,” which is fairly correct. Outwardly looked at, this empowerment involves an inauguration (coronation) ceremony; inwardly experienced, it is felt as an invigoration and speeding-up of what ensures the success in arriving at the goal of of one’s lifetime striving, to be one’s authentic Self rather than to continue being one’s amorphous self.

the social order." The other term (*srung*) is used in connection with *bstan-pa* ("the Teaching") and relates to the "spiritual" order that serves a double purpose. On the one hand, the "spiritual" gives meaning to and makes the common somehow worth living despite its ever-present trend to go astray into mistaken identifications. On the other hand, it also prevents the common from getting out of control and swallowing up the individual by turning him into a brainless and mindless "politically correct" or "church-dogmatitcally obedient" non-entity.

There also is a marked difference between the aims of concentration on the E-ka-dza-øî/Ral-gcig-ma who, as the attentive reader may have noticed, is the very "essence" of the Dung-skyong-ma. For the Brahmin the aim is to have her tangibly present and to assist him in subduing the demonic forces that had prevented him from having enough food to eat. For the Dung-skyong-ma the aim is to effect a change in herself that will bring out her supraordinate character of being a "Self" in the sense of a transpersonal cosmic force. As such a "singularity" she is not absolute, but has evolved through ever-changing process-structures in which the feminine aspect in the otherwise male-female character of Being in its closure onto-itself takes precedence over the male copresence.

Almost imperceptibly this "virtual" level melts into its "actual" level that, by ordinary standards, is still virtual and merely forcasts its actual, or more precisely speaking, virtual-*cum*-actual phase. The main "agency" in this process is Phyag-na-rdo-rje, mythopoeic symbol of wholeness. The description of this phase is the tale of the psychic reality's unfolding:[184]

[184] *Me-lce 'bar-ba*, 23: 42a:

> Then and there, [while] the glorious goddess [resided] in the center of her mystery, the burial-cremation ground Ro-khang nag-po (“Black CharneL”) [by name], in its ante-room [where her consort] Ma-ru-rtse [stayed], the glorious Phyag-na-rdo-rje succeeded in the materialization of his spiritual power and transferred the glorious rTa-mgrin’s mystery to the crowns of the goddess and her maid-servant, imbued their body, speech, and mind with the power of the blood-drinking Herukas, and projected from the *dpal-be’u* that presented his spirit/spirituality (*thugs*), the [regents of] the five resonance domains (as forecastings of) their becoming *erlichtet* (alight) ones (*sangs-rgyas*).

Before continuing with the Dung-skyong-ma *alias* E-ka-dzaøî/Ral-gcig-ma *alias* Mahâkâlî's biography, a few explicatory words may serve to unravel the syncretism in this mythopoeic presentation as well as the process-stucture complementarity permeating its unfolding. Out of the whole’s immutable silence, symbolically expressed by the diamond scepter (*rdo-rje*) in the whole’s personalistically imaged figure of Phyag-na-rdo-rje, whose spiritual presence (*thugs*) is felt as sheer exuberance, imaged and “seen” as a Heruka,[185] there erupts its immanently present voice (*gsung*), imaged as rTa-mgrin (“He who has a horse’s neck”) and “heard” as the neighing of a horse, which is to say that the spiritual has become sonorous. As a kind of transformed and “closed” mystery of the primary and “open” mystery in its aspect of an individualized holon, this rTa-mgrin mystery is placed on the crowns of the heads of the goddess and her maid-servant. The crown of the head serves as a *pars pro toto* image of their “body” (*sku*), tangibly

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> *de-nas dpal lha-mo ni gsang-ba’i gnas dur-khrod ro-khang nag-po’i dbus Ma-ru-rtse’i sgo-‘gram-du/ dpal Phyag-na-rdo-rjes* [instead of the printed homophonic *Phyag-na-rdo-rje’i*] *He-ru-ka’i dngos-grub sgrub-pa’i tshe/ dpal Phyag-na-rdo-rjes lha-mo dpon-g.yog-la spyi-bo gtsug-tu dpal rTa-mgrin gsang-ba’i dbang-bskur/ thugs-kyi dpal-be’u rigs-lnga sangs-rgyas-kyi dbang-bskur*

[185] On the hermeneutical explication of this descriptor see above pp. 54-57 and notes 83, 84, and 88.

and visibly experienced in the figures of the Dung-skyong-ma and Remati. In other words, the individual god/man, a triarchically organized process-structure, is ultimately "spiritual" (*thugs*), specifically if and when it has been "drained" of the poison injected into it by the not-so-spiritual egologically and egocentrally motivated mistaken identifications. The sheer exuberance of the spiritual, pervasive of what eventually we experience in the limited and limiting hierarchically organized triune *structure* of our body, speech,and mind, is also pervasive of its *function* as the pentad of resonance domains as *ex*-tensity and *in*-tensity imaged and felt as five Herukas.

The text continues listing several other confirmatory empowerments whose net effect is likened to an earthquake, an experience that touches one's very foundation by the vehemence with which the old crumbles and the new establishes itself. It is at this moment that the mistress is given the name "the Glorious Mahâkâlî," the maid-servant is given the name "the female goblin Black Shan-pa Remati," and both are entrusted with the protection of the Teaching of Him in whom darkness has dissipated and light is spreading. [186]

The listener – (in this case the god Indra) – who has followed and naturally been captivated by the narrator's - (in this case the Lord of mysteries, Phyag-na-rdo-rje's) - story, is still curious about the course of events that led to this momentous event of the installation of the erstwhile Dung-skyong-ma as the sensuous and sensual world's Sovereign Lady and asks the pertinent question:[187]

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[186] *Me-lce 'bar-ba* 23: 42b. The reference to an earthquake is a reminiscence of what is traditionlly believed to have happened when the historcal Buddha became *erlichtet* (spiritually alight). It is worth noting that to the extent the goddess becomes more and more her true Self, her maid-servant, too, rises in status.

[187] *Me-lce 'bar-ba*, 23: 42B:

Hi! Lord of the Mysteries who (art one who) has overcome (what is negative) and is endowed (with what is positive) and has gone beyond (this duality), [188] what are the causal momentum and its modifiers behind this course of events that this Sovereign Lady of the world of desires[189] had first become the daughter of a god, then the wife of a demon, and now the Sovereign Lady of the world of desires?

The answer leads us into the mythic history of Buddhism or what the Buddhists believed to be its history. Its outstanding feature is the emphasis on light which may well reflect the narrator's knowledge of belief systems in which light was the dominant theme and which were influential in Central Asia along the Silk Route and on the Iranian plateau. Moreover, the period during which the earlier Tibetan compositions and/or translations originate, was marked by a lively interchange of ideas and the apparent syncretism, more often than not, revealed the narrator's intellectual creativeness. Hence, the answer to the above question is as follows:188

The present day Black Goddess had been the goddess 'Od-zer-can (She who is of the nature of a ray of light") who was exclusively engagded in the practice of the ten wholesome actions, when the Teaching of the spiritually alight one 'Khor-ba-'jig ("He for whom samsara no longer exists") prevailed. After (this age had passed) She became the goddess dPa'-brtan ("She who is strong-willed") and was irritation/anger (*zhe-sdang*) in person,[190] (during the period) when the Teaching of the spiritually

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kye bcom-ldan-'das gsang-ba'i bdag-po/ 'dod-khams-kyi dbang-phyug 'di dang-po lha'i bu-mor gyur-pa dang/ bar-du srin-po'i chung-mar gyur-pa dang/ da-lta 'dod-khams-kyi dbang-phyug-mar gyur-ba 'di/
sngon-gyi rgyu-rkyen ci-las grub-pa lags

From the narrator's perspective this question is an aside to the listeners memory.

188 *bcom-ldan-'das* is the Tibetan hermeneutical interpretaton of the Sanskrit word *bhagavant/bhagavan.*

189 This reference to and emphasis on the "world of desires" (*'dod-(pa'i) khams*) deserves special notice. "Desires" are primarily sensuous and sensual and dominate, if not to say, control the behavior of gods and men who, in this respect, are not much different from each other, except for the fact that the gods outdo men. Hence, Buddhist texts throughout the ages have lumped them together (*manussa-deva* in Pali and *lha-mi* in Tibetan).

190 The expression *zhe-sdang rang-kha-ma* is not listed in any available dictionary. Literally it might be rendered as "She whose very face/mouth (*rang-kha*) is irritation/anger." According to the *Rig-pa rang-shar* [in: Ati, vol. 1, column 681] is fivefold:

alight one gSer-thub ("He who (presents) the potency of gold") prevailed. After (this age had passed) She became the goddess Mañju ("The Lovely one") when the Teaching of the spiritually alight one 'Od-srung ("Guardian of the Light") prevailed. At about that time Åâkya-thub-pa (The capable one of the Åâkya clan")[191] was known as the monk dBang-phyug-dpa'-bo ("Champion of spiritual wealth"). The goddess Mañju made this monk the object of her worship and (in front of him) declared her solemn and unique resolution.

Apart from the customary presentation of the genealogy and transformation of the sensuous and sensual world's Sovereign Lady in terms of the magic number three, there is more involved than meets the eye. However, the challenge thus posed, is easily disposed of when, on the one hand, we bear in mind the overarching importance of lived-through experience that has given rise to the anthropocosmic world-view, so characteristic of Buddhist process-oriented and *Existenz*-based thinking (*rgyud*) and when, on the other hand, we pay closest attention to the clues the texts themselves

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zhe-sdang-la yang lnga ste/
'dod-chags che-ba'i zhe-sdang dang
khong-khro dang bcas-pa'i zhe-sdang dang
shin-tu rags-pa'i zhe-sdang dang
gti-mug dang bcas-pa'i zhe-sdang dang
191*dus-kyi 'brug-char lta-bu'i zhe-sdang dang lnga'o*

Irritation/anger, too, is fivefold:
An irritation/anger that is (like) an intense desire/attachment,
An irritation/anger that is endowed with indignation/resentment,
An irritation/anger that is very obtuse,
An irritation/anger that is endowed with dullness/delusiom. amd
An irritation/anger that is like a seasonal thunder-*cum*-rain.

This pentad is "imaged" and "felt" as forming what we would call dendrites. For details about dendrites in modern science see Joseph LeDoux, *Synaptic Self: How our brains become who we are*, pp. 40-43.

Me-lce 'bar-ba, 23: 42b-43a:

da-ltar lha-mo nag-mo 'di sngon sangs-rgyas 'Khor-ba-jig-gi bstan-pa-la lha-mo 'Od-zer-can-du gyur te dge-ba bcu sha-stag [43a] *spyad-do// de-nas sangs-rgyas gSer-tub-gyi bstan-pa-la lha-mo dPa'-brtan zhes bya-bar gyur te zhe-sdang rang-kha-mar spyad-do// de-nas sangs-rgyas 'Od-srung-gi lha-mo Mañ-dzu zhes bya-bar gyur te/ dus de tsam-na Sakya-thun-pa ni dge-slong dBang-phyug dpa'-bo zhes bya-bar grags-so// dge-slong de –la lha-mo Mañ-dzus mchod-gnas byas shing smon-lam gcig-tu btab-bo*

offer. From the perspective of lived-through experience, man-as-creator/experiencer “images” and “feels” himself as presenting a triune process-structure whose distinct features he sums up in the standardized formula of *sku, gsung,* and *thugs.* The following Figure 2 will elucidate the above.

Figure 2:

The implicate pre-understanding		The closing-in-on-itself understanding	
sku:	sPyan-ras-gzigs		
gsung:	rTa-mgrin		
thugs:	Phyag-na-rdo-rje <==>	’Khor-ba-’jig <---> ’Od-zer-can	:**thugs**
		gSer-thub <---> dPa’-brtan-ma	:**gsung**
		’Od-srung <---> Mañju	:**sku**

Here <==> intimates the overarching dynamics of *thugs* in both its implicate and closing-in order; <---> intimates the male-female complementarity with which the experiencer is familiar once the whole’s instability threshold has been crossed. In this crossing the creatively feminine aspect of wholeness plays the decisive role.

Though usually understood as proper names, these images are essentially phenomenologically correct descriptors of intrapsychic realities that simultaneously appeal to the outward-directed intellect and the inward-directed feelings. As such they have, unlike rationally (intellectually) invented and contrived constructs, a life of their own that is their meaning in the sense that, because of the creatively active experiencer’s omnipresence, meaning is the joint product of the anthropocosmic whole’s dynamic and the experiencer’s participation in this dynamic. Closer attention to the dual triad *sku gsung thugs* reveals the fact that the principle of complementarity is at work. The left-hand column reflects the holon’s masculine aspects through the images of Phyag-na-rdo-rje, symbol of the spiritual (*thugs*)in its presenting itself through the images of rTa-mgrin, the auditory (*gsung*), and sPyan-ras-gzigs, the visionary (*sku*), the two most prominent functions that bridge the gap between the real and the imaginal. The right-hand column reflects the holon’s feminine aspects through the images of ’Od-zer-can, symbol of ths spiritual (*thugs*) in its announcing (*gsung*) the spiritual’s intrinsic

sonorousness through the image of dPa'-brtan-ma, and displaying (*sku*) the spiritual's beauty through the image of Mañju.

So far, so good, but nothing has been said concerning irritation/anger (*zhe-sdang*) and its emergence in this anthropocosmic framework. The answer to this problem is provided by the spiritual's sonorousness that is experienced by what I have rendered as "in-depth appraisal" (*ting-nge-'dzin*) that, more precisely speaking, is a "letting the depth of one's being reverberate in one's consciousness." Its experience starts by some "tinkling sound" (*ting-nge*) that "holds" (*'dzin*) the listener spell-bound and to which the listener "holds" in order to learn more about himself and his becoming enworlded, which means that the listener/experiencer *is* his world.[192] It is an ongoing process, not some sort of concentration or fixation on some particular content, euphemistically called "meditation."[193] In the praxis-

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[192] It may not be without interest that the "in-depth-appraisal" is very much akin to what John Briggs has a called a "reflectaphor." According to him ("Reflectaphors: the (implicate) universe as a work of art: [in: B.J. Hiley and F. David Peat (eds.) *Quantum Impl;ications – Essays in Honour of David Bohm*]), p. 421:

> a reflectaphor can be thought of as having the quality of carrying between and beyond by a constant bending back. One side of the reflectaphor is carried over to the other, but then is reflected or carried back again and, therefore, once again beyond … Between the elementgs of a reflectaphor there is no meaning as such; the meaning is the continusl revelation - what Bohm calls unfoldment and enfoldment – of this reflective movement (.)

and (ibid.)

> First, a reflectaphor mirrors the apprehender of the reflectaphor so that, as Bohm would say, the observer becomes the observed. Second, a reflctaphor in the context of a particular artwork is mirroring otheer reflectaphors in that context and in fact is a reflection of the whole of that context.

[193] The three phases of this processs are laconically listed in *sPu-gri ya-ma*, 23: 4b as

> *de-bzhin-nyid dang kun-snang rgyu*
>
> The as-is phase and the all-around lighting-up phase (and) the (phonemic) causal momentum phase.

Within this triune in-depth-appraisal the first phase is of primary importance for the participatory activity in the part of the experiencer, as mamy be gleaned from the statement in the *dPal Khrag-'thung 'dus-pa*, 19: 229ab:

oriented language of Buddhism this triune in-depth-appraisal is known as *bskyed-rim* ("developing phase"), a kind of *Gradus ad Parnassum* that, in a more precise diction, describes the omnipresent experiencer's role in his capacity of acting as a midwife in bringing forth a vision of himself in a new light.[194] Contrary to the modern meditation-addict's self-deceiving belief in the *bskyed-rim* as an accomplishment, the practice of the *bskyed-rim* is only the beginning of a long process of learning to see with "fresh eyes" and of growing into one's once-and-future wholeness.

The following Figure 3 shows the emergence and place of irritation/anger (*zhe-sdang*) in another selectively triadic patterning related to the "Developing Phase," involving what we might call the "physical," the "functional," and the "structural."

Figure 3:

The physical | The functional | The structural

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ma-bcos mi-gnas dmigs-dang-bral [229b]
bsam-dpyod yin-'dzin rtog-las 'das
ci-yang 'du-shes mi-'jug-pa
de-bzin-nyid-kyi ting-'dzin bsgom

The "'as-is' in-depth-appraisal" is to be cultivated as (something that is)
Uncontrived, unlocaized, non-referential,
Beyond the notion of it being this or that (which is but the) claim of the (ego's) discursive mode of thinking, and
Into which no thought construction enters.

Although the printed text reads *yid* instead of *yin* in line 2, I have changed the wording. The printed text would read in translation: "beyond the egological mind with its discursive mode of thinking and the subjective pole in the (subject-object structure of mentation)"or even "beyond the subjective pole (*'dzin-rtog*) that is the egological mind with its discursive mode of thinking (*bsam-dpyod-yid*)."
This utterly presuppositionless first phas imperceotibly moves or transforms itself into the second and third phases that are felt as a reaching out.

[194] The Tibetan word is a process-oroduct term, for which the Sanskrit language has two words: *utpattikrama* as process term and *utpannakrama* as product term.

nam-mkha'	*gti-mug* *chos-dbyings*	*chos-sku*
chu	*zhe-sdang* *me-long lta-bu*	*longs-sku*
me	*'dod-chags* *sor-rtogs*	*sprul-sku*

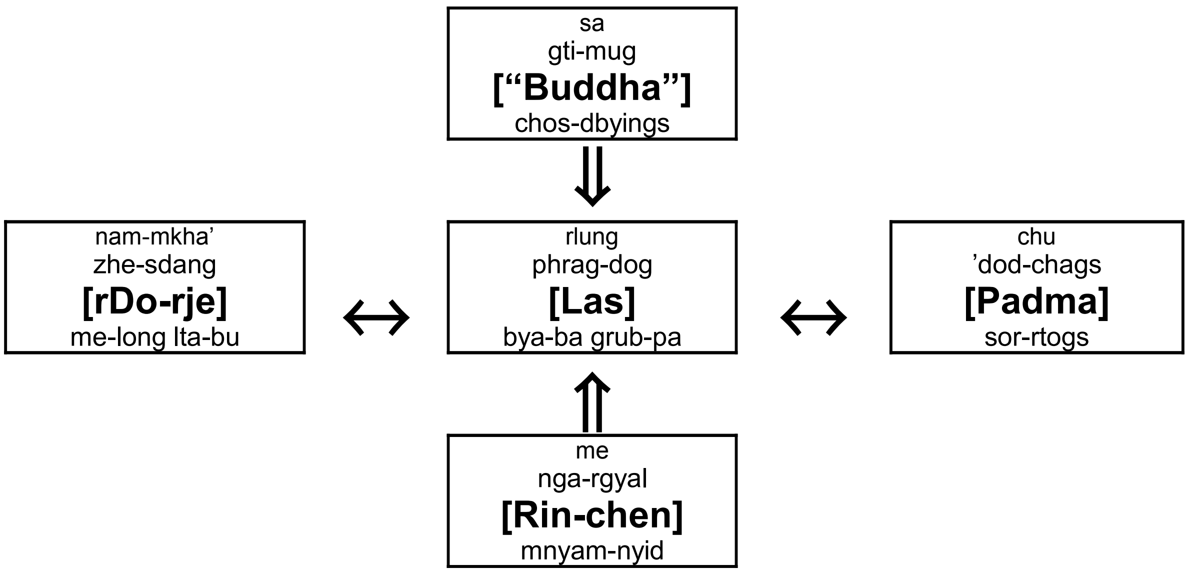
Though not stated explicitly, there is in this intricate triadic patterning a triple complementarity involved. The first complementarity is the one between the *in*-tensively felt structural aspect and *ex*-tensively felt functional, implying the "masculinity" of the structural as intimated by the evoked image's corporeity (*sku*) and the "femininity" of the functional, spoken of as "originary awareness modes" (*ye-shes*). The second complementarity is the one between the libidinal-emotional-affective (*nyon-mongs*) and the intuitive-imaginal (*ye-shes*). The third tacitly implied complementarity is the one between the intuitive-imaginal (the structural and functional in their unity about to assume a spatial character) and the "physical," experienced as the holon's dimensionality (*dbyings*) in which femininity as meaning in the dynamic sense of creativity (*chos/chos-nyid*) takes precedence over masculinity.

At this stage of our exegesis an important difference in the Western pre-eminently "rational" approach and the Buddhist holistic (*rdzogs-chen*) thinkers's pre-eminently "intuitive-imaginal" approach to the problem of what constitutes an individual in his aliveness, should be pointed out. The Western approach bases itself on what in its Greek antecedent had been called *nous*, variously rendered as "mind," "intellect," and/or "reason," of which *noêsis* (a kind of intuitive

knowledge) and *dianoia* (a kind of discursive knowledge) were the results of the operation of the *nous*.

At the early stage of the holistic and, by implication, syncretistic movement due to the various contributing thinkers, there seems to have existed another trend of how to deal with and to assign a place to irritation/anger, as may be gleaned from the following figure.

Figure 4:



Here bold arrows indicate the primary intertwining forces in the constellation of the ego/Self; normal arrows indicate the contributory forces.

There is a marked difference beween this figure and Figure 3 on page 101. This difference is due to the participating experiencer’s focus of attention, himself being a configuration of resonance domains and elemental forces, rather than being something monolithic. In Figure 3 only three libidinal-emotional-affective forces in their relationship to the corporeal patterns (*sku*) that constitute the omnipresent experiencer’s triadic hierarchical organization of meaning (*chos-sku*), proto-sociality (*longs-sku*), and phasmic engagement in enworldedness (*sprul-sku*). In being “meaning” the

experiencer reaches beyond himself into the immensity and infinity as the whole's spaciousness (*nam-mkha'*), not as an abstraction, but as a source of irritation/anger, and, in so doing, remains earth-bound (*sa*), "earth" being one of the elemental forces.

That which we *e*-voke in this reflectaphoric calling is our innermost creativity that assumes the shape of a dark woman whose presence is seen and felt to be so frightening, because it is through Her that we are confronted with and encounter the forgotten and hence unknown in us. Therefore also, She is not something absolute, that is, having no relationship to us and the universe in the narrower sense of an anthropocosmic environment of which She is its "excitation" (*rig-pa*). The description of this evocation and activation of the experiencer's inner potential reflects the whole's closing-in onto–itself and is couched in mythopoeic language and imagery. It begins with the experiencer's imaging (*bsgom*) the "cosmic dimension" of the whole's creative and life-sustaining force as it is about to organize itself into a pentad of like forces that are about to constitute the concrete individual's complexity, imaged as a kind of "palatial mansion" that, despite its being a "closure," is yet wide-open and allows itself to be thematically elaborated (*bsam*) without losing its intrinsically imaginal flavor. For this reason, this thematic elaboration carries with it the participating experiencer's fascination with the uncanniness of the "other." Accordingly we are told:[195]

[195] *sPu-gri ya-ma*, 23: 4b:

dbang-chen yum lnga'i bhaga-ru
bhandha 'bar-ba'i gzhal-yas bsgom
ro-tshogs stong-gi gdan steng-du
lha-mo bsnol-ba'i khri steng-na
chu-srin ti-ra nag-mo ni
bzhi-yi khri steng nyi-zla bsam
smug-nag dza-yis 'phro-'du-las

[A. *The scenery*]

Image (*bsgom*) the *bhaga*s of the five most powerful femininities (*yum*)[196]
As a palatial mansion (in the form of) a blazing cranium (*bhâñèâ*)[197]
(Then) think (*bsam*) of it (as a throne with) sun and moon.(as the throne's)
 coverlet, (with)
Four black female *chu-srin* and *ti-ra* [198] (as the throne's legs), and (with)
A cushion of a thousand and more snakes on which
The goddess will recline.

[B. *The goddess*}

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bud-med smug-mo chen-po gcig
gser-gyi spyan-la g.yu-yi smin
zhal brgad dung-gi mche-ba gtsigs
sku-stod zhing-gi g.yang-gzhi gsol
sku-smad stag-gi sham-thabs-can
klu-rigs lngas ni sku-la brgyan
thod-pa tshar-gsum se-ral-kha
dbu-la bskal-pa'i me-dpung 'bar
spyan-mig g.yas-na khrag-mtsho 'khyil
phyag-g.yon bhandha raktas bkang
g.yas-pa rdo-rjes dkrug cing gsol
zhabs-gnyis brkyang-bskum dor-thabs bgrad
bud-med smug-mo 'bum-gyis bskor
ting-nge-'dzin-gyi me gtong shing
rim-pas bsgom zhing brtan-par bya
ye-shes ma-mo spyan-drangs shing
las-kyi ma-mo dgug-gzhug bstim
de-yi mthu dang ldan-pa ste
phrin-las rnam-bzhi dmigs dang sbyar
yongs-na bar-du gcod-par 'gyur
ma-yengs brtan-na dngos-grub 'grub

196 The number five reflects the paradox of there being only one feminine principle in the whole or Being-as-such (*gzhi)* before it undergoes symmetry breaks (*gzhi-snang*). The first symmetry break is, strictly speaking, an approximation symmetry that is hardly distinguishable from the original symmetry (*gzhi*). It is here that the pentad of femininities (*yum lnga*) lights up (*snang*), hence the paradox of one being five.

197 This term, as printed, is a typical Tibetan misspelling of Sanskrit words, in this case of *bhâñèâ* ("casket"). In thw present context It denotes the cranium rather than the whole skull (*thod-pa*).

198 I have left the two compounds *chu-srin* and *ti-ra* untrnslated. Though usually rendered as "crocodile," even if the Indian context makes it clear that a "gharial" is meant, the Tibetan *chu-srin*, literally rendered means a "water demon." In the present pre-eminently psychologocsl context it refers to the instinctual as the most original pattern of the lowest reaches of the psyche that, because of its creativity, both positive and negative, was considered to be feminine.In its "negative" aspect this instinctual base assume the shape of a "water demon." On its Sanskrit equivalent *makara* "a mythical aquatic animal," see Margaret and James Stutley, *A Dictionary of Hinduism*, s.v. The word *ti-ra* is not listed in any available dictionaries. The juxtaposition of *chu-srin* and *ti-ra* exemplifies the pervasive principle of complementarity and allows us to understand *ti-ra* as the chthonic.

From out of the to-and-fro oscillation of the darkly maroon phoneme *dza*
there emerges a majestic woman of maroon (complexion).
Her eyes are of gold and Her eyebrows are of turquoise,
Her mouth is wide-opem and She exposes Her fangs that are of (the
whiteness of) a conch,
The upper part of Her body is covered with the skin of a human,
The lower part of her body is wrapped in the skin of a tiger,
The five tribes of the serpent (demons) are the ornaments on Her body,
and
A triple cord of human skulls form the sacred cord (as worn by Brahmins).
On Her head the fire burning at the conflagration of the universe is
(furiously) ablaze,
In Her right eye an ocean of blood is swirling,[199]
In Her left hand She holds and brandishes a scimitar-like chopper with an
adamantine scepter as its handle,
She walks with one leg stretched out, the other drawn in.[200]
She is surrounded by a hundred thousand maroon women.

[C. The experiencer's *involvement*]

Letting the (fury of the) fire of (this) in-depth appraisal subside and
Gradually by cultivating Her (image) stabilizing (it) (and)
Inviting the originary awareness modes *ma-mo* (*ye-shes-(kyi) ma-mo*)
and,
Letting (Her) enter the urgently called karmic blundering *ma-mo* (*las-kyi
ma-mo*),
Become endowed with (the former's) strength..
Link the four concerned activities with (Her) as their objective (and)
(All limit situations) will be eradicated.
If no wavering (occurs and) stability (has come about) spiritual realizations
are assured.

There are a number of points to be noted in the experiencer's encounter and coming-face-to-face with his inner world, so vividly depicted in the above quotation. At first glance, this psychic realm seems to be dark and frightening, but then, its darkness becomes

199 It seems that the line describing Her left eye is missing, According to the *Srid-pa'i bems*, 24: 205a, Her left eye sheds tears of diverse precious items, especially, the elixir of immortality. However, it is also likely that the block-carver got mixed up with two lines. The expression *spyan-mig* is unusual: *spyan* means the visionary's "eye that sees creatively," while *mig* means the ordinary person's "eye that registers images."

200 This kind of walking describes a dancing posture as traditionally represented in Indian sculptures.

suffused with a preternatural light that implicitly directs the experiencer's energy from its preoccupation with the static and quantitative "blundering" through what is an individual's ordinary life, to an ever fresh appreciation of the dynamic and qualitative. This is the thrust intimated in the laconic statement in the last three lines of the above quotation. Concerned, circumspective activities as expressions of an individual's originary awareness modes must be "seen" and "felt" as the presences of the psyche's intuitions and appreciations in female figures (*ma-mo*) and invited to "enter," that is, respond to, the urgent calling of the ordinary blundering for help.

In a certain sense this "entering" is a climaxing phase (*rim*) that is technically referred to as "completion stage" (*rdzogs-rim*). It describes the process or phase (*rim*) when the once disparate parts fall into a coherent pattern (*rdzogs*) or, following up the "birthing process" (*bskyed-rim*) to its end, the presence of the newly arrived baby. From a psychologicsl perspective this process describes how it feels to have accomplished and completed an ontological act of being. Here, what at first was a more or less dim feeling of being related to something greater than one's ego, has become a deep feeling of universal connectedness that the experiencer has longed for and now is in a position to enjoy, This essentially reciprocal feeling is beautifully expressed in the following words:[201]

[201] *sPu-gri ya-ma*, 23: 4b:

> *snying-po tshig-tsam brjod-pa'am*
> *dran-rig tsam-gyis rdzogs-pa ni*
> *chu-las cgu-bur rdol-ba'i tshul*
> *bud-med smug-mo go-zu-can*
> *bka'-stsal nod cing gam-du 'ong*
> *lus dag grib-ma'i tshul-du grags*
> *ma sring lta-bur gdung-ba-la*
> *bsgo-ba nyan-pa'i bran-mor brtag*

Be it by a mere uttering of the core phonemes (in the ritual of evoking the
"dark woman" from the depth of our being) or
Be it by a mere ecstatic (ek-static) awareness rooted in the whole's
recollection of itself,[202] this (my approximation to wholeness), is to
be assessed
Like a bubble rising from the water.
Come close (to me so that I) may receive Your commands;
You maroon woman (with the firmament as Your) scarf.
Befriend me in the manner of a body and its shadow;
While You love me like a mother (her child) or a sister (her brother or
sister),
I shall be like a maid-servant listening to (her mistress') commands.

I have spoken of the *rdzogs-rim* in which its experiencer feels and is aware of the fact that what was disparate has fallen into a coherent pattern, is marked by psychic receptivity through which the experiencer places himself into a network of subjective relations with the multifaceted forces working in and through him. But this is only half of what is involved. Psychic receptivity is complemented (and must be complemented) by psychic activity that involves in its dynamic context flexibility and openness to a possible enrichment of the potentialities that he already is. Another name for psychic activity is autonomy that in its dynamic context means that it generates its own intensity. It is in the fusion of the whole's sheer intensity and its autonomous (intense) creativity that real completeness is found. The technical term for this fusion is *rdzogs-chen* .[203] In the usual terse and

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202 The compound *dra-rig* is exclsively found in the older (*rnying-ma*) Tibetan literature. Careful attention to its use reveals the fact that, while *rig* refers to a supraconscious ecstatic intensity, *dran* refers to what Erich Jantsch, *The Self-organizing Universe*, p. 163 and passim, has called "organismic mind." In it a recollective element is operative. This recollective element or "memory" (as which *dran* is often mistranslated by confusing epistemology with ontology) is a recollection of oneself, a way of being oneself. It does not refer to the act of remembering aomething or some event like last night's dinner.

203 This technical term belongs exclusively to the older *Existenz*-oriented (*rnying-ma*) literature in Tibet. The newer (*gsar-ma*) epistemology-oriented literature does not know or even understand this term and equates it with what is termed *rdzogs-rim.* The contemporary Western usage of the mechanistic and, hence, nonsensical mistranslation of the term *rdzogs-chen* by "Great Perfection," eagerly lapped by the Tibetans living abroad in their desperate attempt to be heard, has nothing to do with what was understood by it in Tibet. It is just another instance of Eurocentric

cryptic style of the texts dealing with the immediacy of experience, its ontological import is presented as follows:[204]

> Once you have gained mastery in letting the depth of your being
> reverberate in your consciousness,
> You accord autonomy to the *ma-mo*'s life;
> Since your psychic background (*sems*) and (its formulation as a) *ma-mo*
> do not present a duality,
> It is the whole's thinking's thinking (*sems-nyid*) that presents itself in the
> visibly experienceable shape of a *ma-mo*.
> Just as for someone who possesses (by virtue of being) the wealth of the
> wish-granting jewel,
> All that he wishes and wants is forthwith fulfilled.
> (So it is with the "whole" individual's psycho-ontological reality in the
> sense that)
> Everything visible is the *ma-mo*'s corporeity (*sku*);
> Everything audible is the *ma-mo*'s voice (*gsung*);
> Everthing ecstatic (ek-static) rooted in the whole's recollection of itself is
> the *ma-mo*'s spirit/spirituality (*thugs*);
> Non-orginination (means) to hold the strengths of (what
> is) completeness;
> Engagement is the corporeity of this completeness in its own right (and
> as)
> Phasmata transform (this completeness) into inexhaustible wished-for
> realities;
> The psychic background's creative capabilities are the wealth (latent) in
> the in-depth appraulsals ; (and)
> The realizations of one's desires are the dispensations of the wish-
> granting Jewel (that is us in our wholeness).

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hubris.

[204] *sPu-gri ya-ma*, 23: 5a:

> *ting-nge-'dzin-la dbang thob-pas*
> *ma-mo'i srog-la rang-dbang byed*
> *sems dang ma-mo gnyis-med-pas*
> *sems-nyid ma-mo'i rnam-par snang*
> *yid-bzhin-nor-bu'i gter 'chang-bas*
> *dngos-'dod rang-la 'byung-ba ltar*
> *gzugs-snang thams-cad ma-mo'i sku*
> *sgra-skad thams-cad ma-mo'i gsung*
> *dran-rig thams-cad ma-mo'i thugs*
> *skye-med rdzogs-pa'i thobs 'chang-ba*
> *longs-spyod rang-la rdzogs-pa'i sku*
> *sprul-pa mi-zad 'dod-dgur sgyur*
> *sems-kyi yon-tan ting-'dzin mdzod*
> *dngos-grub gang 'dod yid-bzin skong*

Two points in this basically ontological statement deserve special attention. The one is the contrast between and the interplay of the twin notions of *sems* and *sems-nyid*, vividly imaged and felt as a *ma-mo*. The first notion, *sems*, usually understood and rendered in English as “mind,” refers to what is better described as an individual’s psyic background that as such presents itself as a kind of closure-onto-itself of the whole’s sheer intensity, referred to by the second notion, *sems-nyid*, for want of a better term rendered as “thinking’s thinking.” As an ontological concept, “thinking’s thinking” has nothing to do with Descartes’ image of it as some different *stuff* from the rest of what is. Although from the Buddhist perspective the universe or anthropocosmic whole is “intelligent” or, as we might say, is “thinking,” this thinking is neither egological nor egocentric; neither does it presuppose some disembodied homunculus sitting in an otherwise empty locale nor some extramundane demiurge. Rather, as sheer energy it is, to use this fateful word, that which makes (*nyid*) the individual’s psychic background its/his psychic background (*sems*). Furthermore, from the perspective of the whole’s dynamic, this psychic background points to its aliveness that is mother-like generative (*ma*) and wetnurse-like nurturing (*mo*).

While the above ontological considerations relate to the “cosmic” dimenson of wholeness, the second point to note is the equally ontological assessment of the whole as it relates to the “anthropic” dimension, cryptically intimated by the three terms “non-origination,” “engagement,” and “phasmata.” Non-origination (*skye-med*) refers to the *chos-sku*, the individual’s meaning-structure that makes the individual a moral, conscientious being. Engagement

(*longs-spyod*) refers to the *longs-sku*, the individual's existentially felt being-with-others. Phasmata (*sprul-pa*) refers to the *sprul-sku,* the individual's being-in-a-world as its guiding image. If we conceive of the individual's meaning-(*chos*)structure (*sku*) as his moral dimension, referred to and specified as strengths (*stobs*), the other two structures (*sku*) evolve from it as forecastings, already bearing the burden of a decision to be made (*longs-sku*) and its execution to be made (*sprul-sku*) by concerned, circmspective actions.

We have spoken of a fusion of psychic receptivity and psychic activity and described this fusion in terms of autonomy and intensity. Another term for this fusion is devotion in the sense of a celebration of one's innermost being. The literary form in which this celebration expresses itself is a "hymn" or "song of praise:"[205]

> Then and there the assembled crowd
> Became utterly wonder-struck and enthusiastically
> Sang this *ma-mo*'s praise.

One such song of praise with special reference to the *ma-mo* Ral-gcig-ma,in which the images speak for themselves may serve as an illustration of what is the intrinsic meaning of devotion. It runs as follows:[206]

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205 *Za-byed spyang-ryyal nag-mo*, 23: 30b:

> *de-nas 'dus-pa'i phal-mo-che*
> *shin-tu ngo-mtshar yi-rangs-nas*
> *ma-mo nyid-la mngon-par bstod*

206 Ibid., fols, 30b-31a:

> *hûà*
> *gsang-sngags gnyan-gyi srung-ma mthu-mo-che*
> *sngags-srung nag-ma ral-gcig-ma*
> *mngon-par bstod-kyis dam ma-'da'*
> *gru-gsum yum-gyi mkha'-dbyings-nas* [31a]
> *trag-las skur bskyed-rdzogs-pa ni*
> *thugs nyid mya-ngan-las-'das kyang*
> *sbyor-ba khams-gsum mdzad-pa'i rtags*
> *ral-pa mthing-nag 'bar-ba ni*

hûà
Oh, most powerful protectress of the solemn voice of Being's mystery,
Black protectress of (Being's) voice with Your hair bound into a single topknot!
May You never, by (the strength of) this song of praise, forgo Your commitment.
Evoked by the phoneme *trag* within the triangle, (symbol of Being's) femininity (*yum*) as spacious as the sky (*mkha'*) and (as rich as) the field-like dimension of meanings stored or in *statu nascendi* (*dbyings*)
Is made, by way of the developing phase and completion phase (*bskyed-rdzogs*), to assume a sensuously discernible shape (which means that)
Although Your spirit/spirituality is beyond the tribulations of enworldedness,
Its linkage (*sbyor* to the three levels of enworldedness indicates Your concerned circumspective activities.
Your dark blue topknot
Indicates that (the whole's) creativity (in its giving birth to thoughts and meanings, *chos-nyid*) has (as) the immutable,
Ultimately real has sunk into Your spirit/spirituality.
Your hair tied up into single topknot
Indicates that the three levels of enworldedness are under Your conytol.
Your holding a "matter-mind condensate: (*zhing-chen tsitta*) in Your right hand
Indicates that (the mistaken belief in the concrete existence of) the six kinds of living beings has been eradicated.
Your unleashing the turquoise she-wolf, straining and kicking in Your left hand
Indicates that the noxious enemies and obstacles (of the spiritual in You and, by implication, in us) will be quickly caught (and devoured).
The sallying forth of the nine hundred thousand she-wolves from Your spirit/spirituality

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chos-nyid 'gyur-ba med-pa-yi
don-dam thugs-su chud-pa'i rtags
ral-pa thor-tshugs gcig bcings-pas
khams-gsum dbang-du sdud-pa'i rtags
phyag-g.yas zhing-chen tsitta ni
'gro-drug rtsad-nas gcod-pa'i rtags
phyag-g.yon g,yu-yi spyang-mo phra-thabs gtong-ba ni
dgug-pa'i dgra-bgegs myur-du 'dren-pa'i rtags
thugs-las spyang-mo dgu-'bum 'phro-ba ni
stong-khams dgra-bo ma-lus sgrol-ba'i rtags
zhabs-gnyia gyad-kyu dor-stabs bzgugs-pa ni
thabs dang shes—rab gnyis-med sbyor-ba'i rtags
ma-mo nag-mo gdud-pa'i srog sgrol-ma
mngon-par bstod-kyis mthu ma-chung

Indicates (the fact that) the whole lot of the enemies (of the spiritual) in the three thousand spheres (of this our perishable worls system)[207] is going to evaporate.
Your two legs in the posture of a wrestler
Indicate the non-dual union of the (whole's) effectiveness principle and discriminative appreciation principle.
Oh! Black *ma-mo*! You who disposes of the life of the enemies (of the spiritual in You and, by implication, in us),
May Your strength never wane by virtue of this song of praise.

The attentive reader may have noticed that this song of praise marks a shift from the emphasis on the whole's "structural" aspect, summed up by the code word *sems-nyid*, to the emphasis on the whole's "functional" aspect, expressed by the code word *chos-nyid*. To repeat and re-emphasize, both *sems-nyid* and *chos-nyid* are process words describing some "stuff" (*nyid*) as it undergoes or already has undergone respective transformations or closures into what we cannot but refer to as an individual's mentation or, more precisely, his psychic background (*sems*) and his welter of thoughts and meanings (*chos*). The inseparability of these two aspects is once again emphasized by the code expression *zhing chen tsitta* that, historically speaking, points to or continues the idea of the *kæetrajõa* found in the oldest form of the Indian philosophical Sâàkhya system as propounded by the physician Caraka (*ca.* 78 CE)[208] according to whom the *kæetra* is the manifest (*vyakta*) aspect and the *jña* the unmanifest (*avyakta*) aspect of one and the same matter/substance (*prakëti*). Allowing for the pernicious Cartesian mind-matter duality

207 The Tibetan *stong khams* is a contraction of the lengthy expression *stong-gsum-gyi 'jig-rten-gyi khams.* This lengthy expression is found in-*Ma-mo 'dus-pa rtsa-ba'i rgyud*, 15: 4a. The Tibetan language distinguishes between *khams* and *dbyings* - a distinction not found in the Sanskrit language that only knows *dhatu.*

208 For details of this early school of school see Surendranath Dasgupta, *A History of Indian Philosophy*, vol. i, pp. 213ff.

that still holds sway in contemporary philosophies, I have attempted to “decode” the highly technical Tibetan expression by rendering it as “matter-mind condensate.” The clue to this more modern rendering was given to me by what in physics is known as the “Bose-Einstein condensate” that, as described by Danah Zohar and Ian Marshal,[209]

> …is, so far as we know, the most highly ordered and highly unified structure possible in nature. Its many “parts” are so unified that they “get inside” each other (their wave fronts overlap). They share an identity, or become as one whole.

Still, that which in our diction is referred to as a condensate, is, from the Buddhist perspective, a mistaken notion in misplaced concreteness. It has to be “done away with.” This is, evocatively speaking, effected by unleashing the “turquoise she-wolf” that is itself a symbol of the Ral-gcig-ma’s blackness (*nag-mo*) having a luster of its own, so aptly described by the reference to a turquoise. Not only is the wolf able to “see” in the dark (and spot whatever may still be present to prevent the supernal light that She is from shining in all its splendor, it also is “devouring” it. Hence, one of the Ral-gcig-ma’s metaphors is *za-byed spyang-rgyal-*(mo) ("The (all)-devouring She-wolf Queen")..

However reassuring for the experiencer his devotion expressed in this song of praise may be, there is in it an undercurrent that reflects his feeling of being in a hostile world. This feeling is already voiced in addressing the dark woman, the black goddess, the *ma-mo*, the E-ka-dza-øî Ral-gcig-ma, or by whichever name this power in us may be referred to, as “protectress.” Thus, what seemingly started as a song of praise imperceptibly turns into song of supplication.

209 *The Quantum Society*, p. 74.

Praise and supplication, adoration and petition are the same overall dynamic of an individual's devotional life. When it comes to supplication or petition, two additional features come into play. The one aims at furthering one's inner potential, the other aims at destroying whatver stands in the way of furtherance and is believed to be "out there." As good psychogists the Buddhists knew that the "out there" actually is an "in here" deep within ourselves. Within the present context it would lead us too far away from our central topic of the Feminine, if we attempted to go into the details of these two contrary and yet intertwining movements of furtherance and elimination.

The above discussion of the Ral-gcig-ma, the Dark Goddess, has shown that in the description of Her Buddhist and Brahmanical ideas interpenetrate. Specifically in the account of Her origin and metamorphoses this difference between Brahmanical and Buddhist thinking is most obvious. According to the Brahmanical version that does not go beyond a "realistic" setting, She is the daughter of Åiva-Mahâdeva and Umâ-Mahâdevî after one of their prolonged coital sessions. When She shows Her independence by becoming the mate of a demon, She is soundly cursed by Her parents, but is later redeemed by Her superior power in the battle between the gods and non-gods whom She alone is able to defeat in Her form of the terrifying Kâlî/Câmuñèi.[210] The Buddhist version is more "psychological." There is nothing of a curse in it. It is She herself who as a "self-organized critical system"[211] passes through several phase

[210] This account with many embellishmentds is found in the *Me-lce 'bar-ba*, 23: 36ab.

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[211] I have borrowed this phrase from Lee Smolin*, The Life of the Cosmos*, p. 170. His descriptive term "self-organized" corresponds exactly to the Tibetan term *rang-byung* "self-originated" and "self-organized," which is a constantly used adjective to describe the Ral-gcig-ma, the "self-

transitions that provide the experiencer/narrator with mythopoeic themes.[212] And it is She herself who gets herself out of the mess into which She had allowed herself to fall by Her spite and irritation/anger, and become the Sovereign Lady of the world of desires and the Protectress of the Buddhist Teaching. Thus we are told:[213]

> The fact that this goddess was first born as Mahâdeva's daughter (was the result of) Her having conducted Herself in an impeccable manner. The fact that later She became the wife of a demon and committed suicide (was the result of) Her having succumbed to (a feeling of spite and) irritation/anger.[214] The fact that finally She became the Sovereign Lady of the world of desires[215] and the Protectress of the Åakyamuni's Teaching (was the result of) Her having been confirmed by all the spiritually awake ones[216] after having confessed Her evil (deeds) and vowed to be a protectressh. Her maid-servant Remati became the of the positive aspects in (what is Being's) voice.

From what has been said so far it shoud be obvious that the Ral-gcig-ma is an *Erlebnis* or lived-through experience that becomes visibly and audibly and even tangibly formulated.[217] As such She does

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originated/self-organized queen" (*rang-byung rgyal-mo*).

212 Her seduction by the demon prince of Lankapuri is reminscent of the account of Sita's abduction by Râvaña in the Râmâyana.

213 *me-lce 'bar-ba*, 23: 43a:

> *lha-mo 'di dang-por Mahâdeva'i bu-mor syes-pa ni/ dang-po dag-pa spyad-pa'i mthu'o// bar-du srin-po'i chung-mar gyur-nas/rang-lceb-pa ni zhe-sdang spyad-pa'o// tha-ma da-lta 'dod-khams-kyi d ba ng-phyug-mar gyur-pa ni/ sangs-rgyas thams-cad-kyi dbang-bskur-nas/ Åakya-thub-pa'i bstan-pa srung-ba*
> *Tni sngon Åakya-thub-pa-la sdig bshags-byas-kyi smon-lam btab-bo// khol-mo Re-ma-ti sngags-kyi bsod-nams-las grub-pa'o*

214 The suicide episode refes to the legend that, when Ûmâ-devî's husband Åiva was not invited to be present at the sacrifice her father Dakæa was about to perform, Åiva furiousy knocked ot Dakæa's teeth. Out of shame Ûmâ-devî committed suicide.

215 This insistence on the "world of desires" (*'dod-pa'i khams*) in Her interim phase of transformation subtly intimates that the Ekajati/Ral-gcig-ma is superior to the Dung-skyong-ma/Makahali, the "Sovereign Lady" (*dbang-phyug-ma),* by virtue of Her being the "Queen of the probabilistic universe (*srid-pa'i rgyal-mo*).

216 These are the ones mentioned on p. 111.

217 On the importance of the much neglected primacy o touch in all aspects of life see the deeply probing study by Gabriel Josipovici, *Touch.*

not stand above and outside the anthropocosmic whole's dynamic, but is this whole's spirit/spirituality (*thugs*) for which another name with special reference to its feminine quality, is *rDo-rje-mkha'-'gro-ma* ("Adamantine sky/space elemental force"), inseparable from its masculine quality *Phyag-na-rdo-rje* ("He who holds the adamantine (anthropocosmic whole) in His hand (like a scepter)." This very terminology already proves that we deal with imaginal or, if one prefers, intrapsychic realties. If a further corroboration of this statement should be needed, the following passage will serve this purpose:[218]

> The glorious Phyag-na-rdo-rje declared:
> My and the rDo-rje-mkha'-'gro-ma's (status of being)
> Primordially unborn, is dissociated from the domain that is narrowed down by the notions of subject and object. (Stated differently,)
> The representational mode of thought with its belief in an ego and a self has been crushed.
> The (customary notions of the) ultimately real and the commonly accepted real (are superpositions on) a "ground" (that is Being itself), and (as such) is the (primordial) no-birth (*skye-ba-med-pa*).
> Non-dual (with respect to and) inseparable from the (field-like) dimension where meanings are stored or in *statu nascendi*
> Its "nothingness/voiding" (*stong-nyid*), the *chos-sku*, in its sky-like spaciousness (*nam-mkha'*), the five originary awareness modes (*ye-shes lnga*), (as)

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[218] *Me-lce 'bar-ba*, 23: 43b:

> *dpal Phyag-na-rdo-rjes bka'-stal-pa*
> *bdag dang rDo-rje-mkha'-'gro-ma'i*
> *gdod-nas ma-skyesgzung-'dzin yul dang bral*
> *nga dang bdag-'dzin mtshan-ma'i rtog-pa bcom*
> *don-dam kun-rdzob skye-ba-med-pa'i gzhi*
> *gnyis-med chos-kyi dbyings-su dbyer-med cing*
> *stong-nyid chos-sku nam-mkha' ye-shes lnga*
> *sprul-pa'i phyag-rgya lha dang lha-mo'i mtshan-mar snang*
> *mkha'-la 'ja' 'dra rang-bzhin ga-la yod*
> *snying-rje dbang-gis 'gro-don byed-pa-na*
> *mdor-na sangs-rgyas sprul-pa yin-pa ste*
> *khol-mo byang-chub-sems-dpa'i sprul-pa'o*
> *mtshan-ma'i srin-mo bdud-mor blta-mi-bya*

Phasmic “signatures” *sprul-pa’i phyag-rgya*) (or semantic patterns light-up in (phasmic) profiles of gods and goddesses,
Similar to a rainbow in the sky, how and where can there be an eigenbeing (*rang-bzhin*) of them
If hrough their heart-felt concern (*snying-rje*) for others they are active on behalf of the living beings?[219]
In brief, (the status of) being spiritually awake (and alight) is a phasm.
(This phasm-*qua*-Ral-gcig-ma’s) maid-servant is the phasmic intent on refinement and consummate perspicacity.[220]
A thematized demoness (*srin-mo*) should not be looked at as a (concrete) deadening force (*bdud*).

In the experience of the Ral-gcig-ma as an inspiriting and intuitive force, She is felt as expanding our intellectual-spiritual horizon and thereby imparting meaning to our life. Her seeming fierceness expresses the intensity with which She jolts us out of our complacency. However paradoxical it may sound, we can relate to this fierceness because of its so humanly intelligible character that makes Her the foremost figure among the “Ladies who are fierceness through and through” (*khro-mo*). As a matter of fact, in Her

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[219] The lines beginning with *stong-nyid* and *snying-rje* in the Tibetan text have been reworked by Advayavajra (*ca* 978-1030 CE) by quoting from the lost *Èâkinîvajrapaõjarâ:*

> *åûnyatâkaruñâbhinnsm yatra cittam prabhâvyate*
>
> Where a mind in which nothinness and concern (for others) is cultivated, …

Elsewhere he illustrates this inseparability by saying:

> *åûnyatâkëpayo r aikyam pradîpâlokayor iva*
>
> The unity of nothingness and sympathy is like that of a lamp and its light.

See his *Paõcatathâgatamudrâvivarana* [In: *Advayavajrasaägraha*, pp, 24 and 26]. Also notice the difference between *karuñâ* and *këpâ*, the former being a “catalyst,” the latter being a “sentiment.”

[220] The photostatic reproduction of the Thimphu edition of the *rNying-ma rgyud-‘bum*, vol. 33, p. 130 reads *byang-chub-sems-dpa’i rdzu-’phrul* instead of the sDee-dge edition’s *byang-chub-sems-dpa’i sprul-pa* that may be rendered as “bodhisattvic miracle working.” On the hermeneutical exegesis of the term *byang-chub-sems-dpa’* by Padmasamhava, see Herbert Guenther, “Bodhisattva - The Ethical Phase in Evolution” [in: Leslie S. Kawamura (ed), *The Bodhisattva Doctrine in Buddhim*] pp. 116-117.

fierceness-without-malice She acts as the supreme protectress of what makes our life meaningful.